

Hillandale News



No. 235, Autumn 2001

Calendar of Forthcoming Events

This calendar covers CLPGS events and those organised by third parties likely to be of interest to members. Information is supplied here in good faith, but the Society and its agents take no responsibility for errors, omissions, or changes to programmes beyond its control.

OCTOBER 2001	Sunday, 14 th		Record Fair; Midlands Motorcycle Museum, Meriden, West Midlands
	Tuesday, 16 th	CLPGS London	MUSIC HALL ON CYLINDER – Presenter, Tony Barker
NOVEMBER 2001	Saturday, 10 th	CLPGS West of England	'LADIES ONLY' – Presenter, Tom Little, at 'Ribbons', Station Road, Cheddar, Somerset
	Saturday, 17 th	CLPGS Midlands	WELSH SINGERS AND WELSH COMEDY ON RECORD – Presenter, Glyn Hughes
	Sunday, 18 th	CLPGS Northern	FEMALE VOCALISTS – Presenter, John Mayers; and the ANNUAL GENERAL MEETING
	Tuesday, 20 th	CLPGS London	PAPER CHASE – Presenter, Howard Hope
	Thursday, 29 th	Christie's	Mechanical Music Sale, 85 Old Brompton Road, London, SW7
DECEMBER 2001	Sunday, 2 nd		Wimbledon Record Fair
	Tuesday, 18 th	CLPGS London	Traditional Members' Night – Present your own records on the theme of 'OOOOH – IT'S MY FAVOURITE!'
	Saturday, 29 th	CLPGS West of England	'MINCE PIES, MUSIC, & PLANS FOR 2002' – Presenter, Paul Morris, at 27 Blackall Road, Exeter
JANUARY 2002	Saturday, 19 th	CLPGS Midlands	ANNUAL GENERAL MEETING; followed by 'BYFR' – BRING YOUR FAVOURITE RECORD

VENUES and TIMES.

Unless stated otherwise, CLPGS Meetings take place at the following standard times and places –

- ◇ LONDON – Swedenborg Hall, Bloomsbury Way, London, WC, starting at 7.00 p.m.
- ◇ MIDLANDS – The Salvation Army Citadel, Little Shadwell Street, Birmingham. Starting times are 7.00 p.m. for 7.30 p.m.
- ◇ NORTHERN – Alston Hall, Alston Lane, Longridge, Preston, starting at 1.30 p.m.
- ◇ WEST OF ENGLAND – Meetings start at 2.30 p.m. for 3 o'clock. Venues alter (contact Paul Collenette on [REDACTED]).

Cover picture – The Edison-Bell Concert Duplex phonograph, as featured in the article by Mike Field, starting on page 364. Photo courtesy of Mike Field.

Hillandale News

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CLPGS Ltd.

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EDITORS' DESK

Firstly, an item of news, which may not be news any more by the time this reaches you. We have been advised by John McGlynn and Brian Chesters, organisers of the Vintage Technology Fairs at the De Vere Hotel in Blackpool, that due to a change of policy by the hotel management no more fairs will be held at that venue. The announcement we received is printed on page 371 in this issue. The opportunity now exists for another budding *entrepreneur* in the North of England to find a suitable alternative location ...

George Woolford at the CLPGS Bookshop has produced a comprehensive and up to date list of all the stock supplied by the Bookshop. As it has been some years since the Bookshop's complete stocklist has been published in the magazine, we are taking the opportunity to publish it in this issue. You will find it, starting on page 415, and you may well be surprised at some of the items which can be supplied.

Dave Cooper, of Blackpool, whose series on the HMV Portables was recently featured in these pages, is, we have been told, to publish a book on the subject. Few details are known as yet, but it will improve on his

series of articles. So, watch this space, as they say!

The price of back issues of your magazine is being revised, as from the beginning of the next subscription year, in March 2002. Prices for the current year (*i.e.*, to non-members) and for the preceding year will increase to £3-75 (UK only) and £4-75 (Rest of the World, including Europe), both post paid. Prices for the earlier years will be £2-50 and £3-50, post paid, respectively.

Our attention has been drawn to a useful little booklet entitled *A Slice of Geordie Heritage*, by new member, Ray Stephenson. Its main purpose is to catalogue vernacular gramophone and phonograph recordings of Tyneside, Northumbrian and Durham artistes, from 1893 to 1943, but it also contains a potted history of recording, and a note on how to understand discographies and matrix numbers. Copies are available from Ray, for £3-00, post paid, at [REDACTED] Choppington, Northumberland; NE62 5YH. A review has been kindly prepared by Bill Dean-Myatt, and is published on page 398.

Subscribe to CLPGS!

If you are not already a member, why not join the Society? For your annual subscription, which runs from 1st March each year, you will receive quarterly, the HILLDALE NEWS, official journal of CLPGS. Articles are contributed by members for members, arranged by the Editorial team from material received. Meetings and Phonofairs are held at a variety of venues around the country.

Annual subscription, UK & Europe - £15; or £10 for registered students.

Rest of the World (outside Europe) - £17, or US \$28-50.

Contact the Membership Secretary, address on previous page.

Please note that material intended for inclusion in HILLDALE NEWS must reach the Editorial Group not less than six weeks before the first day of the month of issue. Hence, the deadline for the Winter 2001/2 issue will be the 17th November 2001. Copyright on all articles in HILLDALE NEWS remains the property of the authors. Views expressed in this magazine do not necessarily reflect those of the Editorial Group.

Chairman's Chat

The Society now has its own website at <www.clpgs.org.uk>, designed for us by Matthew Lambert, Ruth's son. We must thank Reg Williamson at the FRMS for providing us with our first cyber-presence on the web, but our page – tucked away on the FRMS site – was unlikely to be accessed by those not knowing where to look in the first place.

I have recently met one or two older Society members who were gleefully Luddite about the Internet, claiming that they wanted nothing to do with it and could lead their lives perfectly happily, thank you, without knowing so much as how to switch a computer on. To them, I say, fine – but if we want new faces to join our ageing club, then they will almost certainly find out how to do so online.

The Spring edition of the magazine will be the first of the new subscription year and hence the first with its new title. This will have followed the creation of the website also announcing the change and inviting new members to take what will then be a new-look house journal.

If you should meet anybody at a record fair who expresses an interest in our club please tell them of the new site. Would-be members will be able to order a sample magazine or download a membership form online. Colin Loffler tells me that few who have seen a backdate HILLANDALE NEWS fail to take a subscription. We are also investigating the mechanism for accepting credit card payments online, which will drag us into the twentieth, far less the twenty-first century, and delight a large number of frustrated overseas members. The expensive problem of paying small sums internationally has dogged us for years. Now a solution is in sight.

On the subject of money – Michael Smith, our Treasurer, has written to me asking to stand down from his office as his health is poor. Michael was already having health problems when he kindly volunteered to get us out of trouble a couple of years ago, and he has generously agreed to 'hang on' while a replacement is found. The task is not a very onerous one, and only the most basic bookkeeping skills are needed. The Treasurer also posts on cheques for counter-signature. If anybody would consider taking on the job – please call me at [REDACTED], most evenings, bar Thursdays.

I am very happy to receive the journal of the Canadian Antique Phonograph Society (CAPS). Every edition of their magazine is a joy – not only for the historical information it contains as for the breadth of interest in our subject which it encompasses. A recent edition has a leader article on how a CD is made, written by a member who works in that industry. Their Society also has talks given by modern artistes, and one of their stalwart members and speakers is the modern blues legend, Jeff Healey. It seems to me that they are much happier than we to acknowledge the continuous nature of the development of sound recording, and sooner or later, I feel we will have to bite the bullet and decide if we really are just an 'antiquarian' society or not. If our cut-off point of interest really is just after the last war, we risk losing younger members to whom, for instance, the development of the compact cassette some forty years ago is already part of the history.

Howard Hope

The Concert Machines, part 7: The Edison-Bell Duplex

by Mike Field

Edison-Bell offered two machines to play Concert cylinders in the 1902 catalogue. One was identical to and sold as the Edison Concert [see *HILLDALE NEWS*, part 227, Autumn 1999 – Ed.] except that a slip-on 5-inch mandrel was provided to fit over the standard mandrel, and an adaptor so that standard cylinders could be played. The normal (unmodified) Edison Concert was supplied with a Model D reproducer because the angle of the flap on the

Model C was too acute and would foul if used to play Concert cylinders. Edison-Bell solved the problem by using the earlier Model B reproducer which uses a flat flap for both machines. The second machine was called the 'Edison New Duplex' and is identical in all respects except for the name and the motor. The illustrations (front cover and Figure 2) of the external parts of the machine are applicable to either.

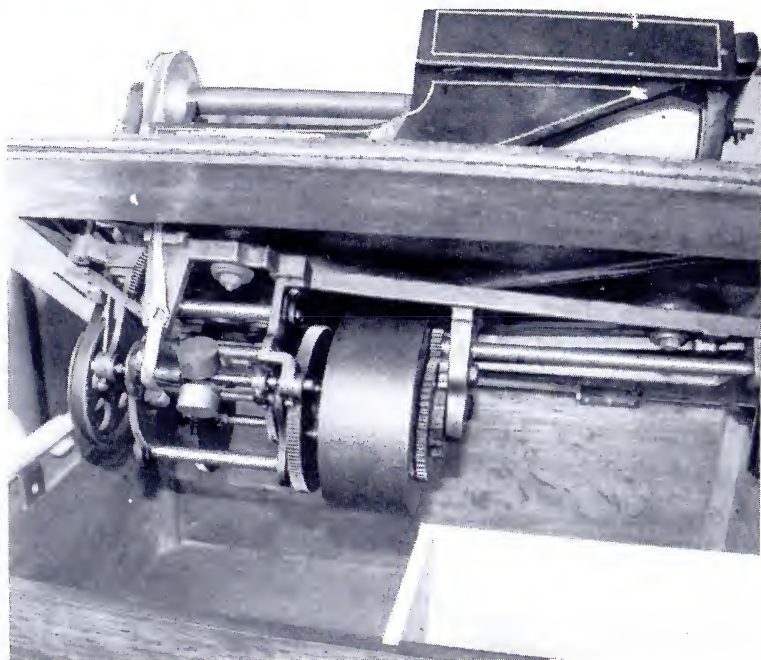


Figure 1. Lifting the motor board to show the motor of the Edison-Bell Concert Duplex.

The front cover picture shows the general view and as can be seen is the same externally as the Edison Concert. The slip-on mandrel, reproducer and adaptor can be seen at the left front of the cabinet. To play standard-size cylinders the slip-on mandrel is removed and the adaptor fitted in the carrier arm in place of the

reproducer. The reproducer is then fitted at the bottom of the adaptor and held by the knurled knob. When the arm is then lowered to play the standard cylinder, the reproducer is then in the correct position. Figure 2 shows the arrangement when playing a standard cylinder.



Figure 2. Side view of the Edison-Bell Concert Duplex set up to play a standard cylinder.

Although externally the same, as Figure 1 shows, the motor is not the triple spring 'Triton Motor' of the Concert and Triumph machines but is a standard 'Home' single spring motor. The power available from the Home motor is barely adequate for playing a Concert cylinder and is not adequate for shaving such a cylinder. The advertisement claims that 'This phonograph is manufactured

especially for this [Edison-Bell] Company'. It seems unlikely that the Edison Company would have married Home and Concert components solely for the Edison-Bell concern and one possibility is that the Edison-Bell Company bought in the two major parts and had them assembled in a Concert-style cabinet.

In the 1905 catalogue, the Home-motored machine was no longer available and the modified Edison Concert offered in the 1902 catalogue was now called the Edison Bell Duplex, at a cost of £17 10s. There is some inconsistency about the machine illustrated on the front cover. The banner transfer carries the words 'Edison Concert Duplex' but none of the catalogue illustrations use this wording. In addition, the small aluminium plate found on all Edison-Bell factored machines at that time carries the words 'New Duplex'. The cabinet has had some repair in the past and the banner may have been repainted incorrectly. Some machines may have been released with the banner as shown on the front cover, but there is no evidence for this. However, although the banner is suspect, the machinery is not.

There is some question about the 1905 catalogue wording. The illustration is

exactly the same as that in the 1902 picture (probably the same printing plate) but the item list states that it is supplied with the New Model Fantail reproducer which is a close copy of the Edison Model C. All Edison Concert machines were supplied with a *Model D* reproducer where the angle of the fantail flap is reduced to accommodate the increased diameter of Concert cylinders. I do not know whether an Edison-Bell New Model was ever made with a reduced flap angle but an unmodified one will not work on Concert-sized cylinders.

In 1902, the price of the modified Edison Concert machine was £25 0s., whereas the New Duplex was offered at £15 0s. – clearly a substantial price advantage but a saving gained at the expense of performance. Even when in the peak of condition the New Duplex performance was only just adequate and I doubt if it was ever possible to get adequate shaving results. ■

Dent & Co. and Johnson Ltd. – Help Wanted

We published a letter in HILLANDALE NEWS, issue no. 227, Autumn 1999 from Mr. John Porteous of Irvine, Ayrshire, concerning the history of this company. He is researching the company and had asked readers for any information they might have on the subject. That request apparently drew a blank.

The firm made large cabinet acoustic gramophones for, it is believed, the state rooms of ocean liners. They also made a three-piece transportable, called The Linwood, which consisted of a portable turntable, a battery powered amplifier, and a large speaker. We

understand the turntable has a Collaro spring motor, and the valve amplifier appears to date from 1925-1933, (probably pre-1929) according to the type of valves used.

The owner, A. S. Johnson, patented an improved version of electric reproducer, and sold the patent in 1929 to The Gramophone Co.

On the next page, we are publishing some of Mr. Porteous' photographs of this equipment. If you have any information relating to the history of this unusual equipment, the editors will be pleased to pass it on to Mr. Porteous. ■



Figure 1. The Linwood turntable, with a Collaro spring motor, and an electric pick-up arm.



Figure 2. The Linwood logo, using the Saltire, and the company name – Dent & Co. & Johnson Ltd., of Linwood, Renfrewshire.



Figure 3. The amplifier for the Linwood.



Figure 4. The Linwood speaker.

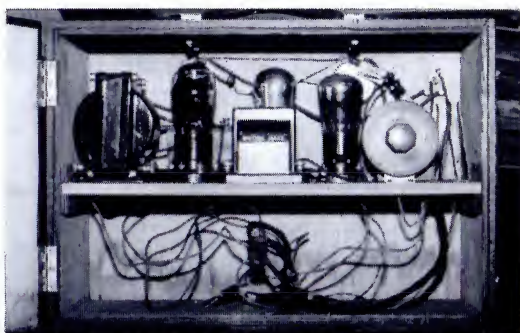


Figure 5. The interior of the Linwood amplifier.

Nipper's Bristol Connection

from Anthony Mitchell

A commemorative statue of Nipper, the mongrel (part Bull, part Fox) terrier known the world over through the "His Master's Voice" and Victor trade marks, has been erected in Bristol, together with a plaque to Nipper and his owner, Mark Barraud.

In 1884, Mark Barraud lived in Bristol at 2 Banner Road, Montpelier, but in 1885, the number was changed to 31. Nipper lived his first three years at this house. Mark worked as a scenic designer at the erstwhile Princes Theatre in Park Row, which occupied a site opposite the Bristol University Merchant Venturers Building, where the statue and plaque have been erected. They were unveiled in January of this year by Councillor

Robertson, the Lord Mayor of Bristol. The unveiling was exactly 90 years to the month after the trade mark Dog and Gramophone appeared with the words "His Master's Voice" (British records, 1911).

Nipper was adopted by Francis Barraud after his brother Mark's death, and it was Francis who decided to paint a picture of Nipper listening to the phonograph. This image – as subsequently modified to show the gramophone in place of the phonograph – is of course, the one which is now so famous.

Anthony Mitchell, a resident of Bristol and a member of CLPGS, made the original suggestion to erect the statue, which was also donated by him.



Figure 1. The Nipper statue, on its pediment, with the freshly unveiled plaque, to the left.

From the Rostrum

This report covers two sales at Christie's, South Kensington, held on December 14th, 2000, and April 12th, 2001, including between them 45 Lots relevant to our subject.

The highlight of the December sale was the Greenhill motor, the 1893 pioneering spring motor acquired 'by accident' (because of the Class M topworks it came with) many years ago by George Frow, and only identified after said topworks had gone to pastures new. Accordingly, *faux de mieux*, it was offered for sale with a Home topworks, but, as the only known survivor of the first (just!) spring motor for a phonograph, it had to make a handsome price, and the hammer fell at £8,500. By contrast, and to emphasise the slough into which Diamond Disc machines, even with the l.p. attachment, have fallen, George's C19 ran out of steam at £300.

Not all Edison machines are in the doldrums, though: an Amberola A-1 (or 1A, if you prefer it that way) in a polyurethaned cabinet, climbed to £3,200.

At a more lowly level, a curious White Disc Phonograph in a black circular metal case with flower horn made £350; it was equipped with a Neophone reproducer, mounted *via* a quick-release dovetail to its elbow, but whether said elbow (and hence, said reproducer) had started life on this machine was another matter. On the subject of Neophone, a Home Recorder in its original carton also appeared, and brought a bid of £90; its identity with the Edison Bell Eureka was

confirmed by the Edison Bell stamp on one of the parts, all the more mysterious as the Neophone version was issued some five years earlier (1906) than the Eureka.

We knew that large Re-entrants are down, but £300 for a 193? Well, yes, if the soundbox is missing and the case is shot and clumsily repaired with plywood. 163s, though are steady as a rock - £350 for an oak one.

A Resellbell near-circular bijou cabinet, shaped like a horseshoe even down to inlaid 'nailheads' in the lid, was unsold at £350, but managed £380 in April. £570 seemed about right for a Junior Monarch with black horn (the unusual price would have been brought by closely-competing commission bids). It was in lovely, untouched condition, except that some ignoramus, finding the horn loose in the elbow, had had inserted a self-tapping screw through both. I threw away the screw, having manipulated the original stud in the horn to engage the elbow as intended, but the damage was done. Oh, there are some wallies out there, aren't there?

The gentle strengthening of prices among routine phonographs continues: a red Gem with correct Fireside horn achieved £480, a straightforward Model A Standard with 31-inch brass horn was only £80 less, and a 2-minute Home with 33 cylinders was £450. Another Home, Amberolised but tired-looking, ran out of steam at a mere £180, but managed £220 in April.

Other offerings in April included an HMV Model VII with the *papier-mâché*

horn sometimes found on earlier machines (from before the appearance of wood horns in 1908). This made £800 – a fair price for its dull condition. An oak Senior Monarch with oak horn made £900 – again, fair enough, for close inspection showed an extensive repair in the horn. A Queen Mary's Dolls' House record was £300, still a good price, if not a match for the £500 one a year or so ago, and a double-sided HMV enamel shop sign attracted £400. A Fireside with correct (but slightly corroded) horn made £450, but another with a blue (originally black) horn could only do £260.

Mr. Ginn was represented by no less than three machines, none of them fine examples. The best was an EMG Mark IX, which played a treat, but its silver-painted horn had the distorted shape so prevalent on this model. £850 seemed quite reasonable. An Expert Senior with a painted horn, very clean oak case but no soundbox and a 1950s electric motor managed the same price, while an EMG Mark Xa with tatty horn, correct soundbox but, extraordinarily, an Aeolian Vocalion motor, reached £1200. Even considering their faults, these three seemed attractive buys at the price, compared with recent examples. ■

Christopher Proudfoot

**Reprinted from the
Perthshire Advertiser,
7th April 1928**

**GRAMOPHONE OUSTS
ACCOMPANISTS**

In the production of Tennyson's *Harold* at the Royal Court Theatre next Monday, Sir Barry Jackson has made arrangements with the Gramophone Company that when Miss Gwen Ffrangcon-Davis sings *Love is come with a smile and a song*, she will not be accompanied by an orchestra nor a pianist, but by the humble gramophone, the record chosen is that of the famous nightingales singing in chorus. It will be remembered that this record was made last spring in the garden of the well-known cellist – Miss Beatrice Harrison. The record is called *Dawn*¹.

1. HMV B-2469 (BR-1048-1), *Dawn in an old world garden (English songbirds awakening)*, by Beatrice Harrison (cello). recorded 3rd May 1927.

ADVERTISEMENT

**The Phonograph Society of
N.S.W. Inc.**

From cylinder to CD, the Society is for those interested in all aspects of historical sound recording and reproduction at its monthly meetings in Sydney. *THE SOUND RECORD*, packed with absorbing articles, reviews and advertisements, appears four times a year and goes overseas by airmail. The Society offers attractively priced books and CDs plus accessories and other memorabilia. Regular auctions at meetings and by mailed catalogues offer rare opportunities to collectors and bargain hunters alike.

One subscription for all: \$A25 p.a., Australia and Overseas. Write to our secretary, **Barry Badham**, [redacted] **Pymble NSW 2073**; or visit our website at www.welcome.to/phonographsocietynsw.

We Also Have Our Own Records – update of Part 14

In the Summer 2000 issue (no. 230), Frank Andrews referred on pp. 71, 72 & 75 to THE EARLY WELSH MUSIC SOCIETY records, produced by Dolmetsch Recordings. Member Glyn Hughes has recently discovered an illustration of the record label, which we reproduce here. We gratefully acknowledge the source of this information, which is an article (in Welsh) about the Early Welsh Music Society, by Wyn Thomas, in issue no. 338 of the Welsh periodical *Barn*, from March 1991.



Announcement

Vintage Technology Fairs – De Vere Hotel, Blackpool

Letter from the joint organiser, member John McGlynn

On behalf of Brian Chesters and myself, I would like to advise our members that we do not intend to arrange further fairs in Blackpool.

The De Vere Hotel has been ideal with its good facilities, spacious ballroom and easy parking; unfortunately, a change of policy of the new management means that they have decided not to hold fairs and exhibitions after the end of this year.

This year we put up with an increase in room hire to £1000 per event because of the ideal venue. Extensive local inquiries have not revealed anywhere else quite as suitable.

If any member is interested holding alternative events anywhere in the North, please be aware that we would be quite happy to offer help with access to our extensive database of stallholders and visitors.

Finally we would like to thank all those stallholders and visitors who have supported us in the past. We look forward to seeing you soon.

John McGlynn & Brian Chesters

BLACKPOOL; FY3 8ND.

Tel:

Fax:

E-mail: <[REDACTED]>

Website: <www.vintagetechnology.org>

We Also Have Our Own Records

part 18 – ‘Golden Chords’ to ‘Guy’s Hospital’

by Frank Andrews

GOLDEN CHORDS were 10" diameter discs owned by the Christian Radio and Television Commission, with sole distribution undertaken by The Victory Press of Clapham Crescent, London, SW.4.

I have not handled any of the discs which had their labels printed in royal blue, white and gold, with the name in lower case lettering.



Figure 1. The Golden Chords record label.

The Victory Press, which had connections with the former Elim Publishing Company and its Elim Record labelled discs, [see p.80, issue no. 230, *Summer 2000 – Ed.*] which had been at the same address, also had its own contemporary (1950s) label in “Silvertone”, with plum label and silver printing, the name style also in lower case letters.

My own example of a Silvertone shows the ‘B’ for Buckingham pressed outside the label, indicating a Decca Record Co. Ltd. first pressing master, so perhaps Golden Chords were also pressed by Decca?

Golden Chords had ‘GC’-prefixes to a ‘100’ series of catalogue numbers. Eddie Shaw has GC.111 as the highest known. *Do I hear of any advance? Details please of any discs.*

GOLDEN VOICE records were of 7" diameter and the first mention I have of them relates to an advertisement of July 1951, from the long-established and large record factors, Lugton & Co., Ltd., then at its headquarters in Tottenham Court Road, London, W.1.

This particular advertisement concerned six disc records each of which accompanied six books, with different titles, each book costing 4s 6d. (22½p). Julia Lang of the BBC’s *Listen With Mother* radio programmes was associated. Other Golden Voice productions followed with which were associated such BBC broadcasting personalities as Eileen Browne, Marjorie Westbury, George Dixon, and Anne Driver, the latter providing the music on some discs. The BBC programme *Listen on Saturday* was also called upon for further records and a well-loved

character of the 1950s appears on the recordings – Andy Pandy.

How many different discs were issued, I know not, but they ran into double figures.

The recordings were undertaken by The Decca Record Co., Ltd. and given standard pressings for Publicity Products Ltd. whose name appears on the labels rather than Golden Voice, the name under which they were sold.

GRAMODISC for records was submitted for a registered trade mark by applicant George Marie Mauduit, a consulting engineer, of 6 New Burlington Street, London, W.1, in August 1929. The mark was registered, in November, without delay, but whether any use was made of it by being applied to records I cannot say.

GRAMOGAMES. A disc was available under this name but it was not possible to play it! It came from the Associated Service Co., Ltd. of 38 Newman Street, Oxford Street, London, W.1, when it was announced in October 1929. It was a disc which had to be placed upon a gramophone turntable to facilitate the playing of eight various tabletop games. The disc which cost 3s 0d. (15p) was packed in a strong leatherette envelope.

The Associated Service Co., Ltd. had been founded on July 18th, 1927 with a nominal capital of £10,000, by British Brunswick, Ltd, specifically to act as factors and general distributors of British Brunswick, Ltd.'s products. Cyril L. Kempton, a recently departed official from the Vocalion Gramophone Co., Ltd., was one of the directors and the Sales Manager. The Italian, Count de

Bosdari, who had been a founder director of British Brunswick, Ltd. was also a founder director of the Associated Service Co., Ltd.

British Brunswick had been in difficulties and in the last few months of its productive existence, by means of a contractual arrangement, had put its business affairs under the control of The Duophone & Unbreakable Record Co., Ltd., but soon, British Brunswick was petitioned into liquidation. That occurred at the same time that the Gramogame disc was advertised by its Associated Service Company, on behalf of Gramogames, Ltd. of 16 Newport Street, London, WC.2, a company whose returns and files have long since been destroyed at Companies House by order of the Denning Committee.

Two months after British Brunswick had been put into the hands of a liquidator, a report of December 1929 reveals that the Associated Service Company had obtained a number of Brunswick records from liquidator Howard, who had not laid down any conditions as to the selling price of the discs to dealers, and they sold them below the fixed prices under which Brunswick records had been selling hitherto. Nevertheless, the liquidator undertook to write to the dealers pointing out that the sales to them, by the Associated Service Company, were in breach of its obligations which required it would not sell below fixed prices.

The Associated Service Co. objected to the letters being sent and not only wrote to the retailers about the matter but must have contemplated suing the liquidator because, he, Mr. Howard, not only withdrew his objection about the prices

but also protested that as an Officer of the Court in the Brunswick liquidation process he should not be sued.

It was in that December of 1929, that a trade journal described the Gramogame disc as being 10ins. in size and made of aluminium, well printed in pretty colours. On one face was a horse race track game and on the reverse seven various games were catered for. The disc was to be used by participants in conjunction with a card folder which gave full instructions to all the games which could be played. They were as follows.

If the horse race game was chosen the disc was to be placed on the turntable and allowed to revolve. The players then placed their stakes upon the board provided and the turntable stopped. The tonearm of the gramophone then had to be lifted from its rest and the inserted needle placed at the extreme edge of the disc. That marked the winning section and the amount of the odds for the winnings. The odds ranged from 'evens' to 30:1.

To prevent any chance of cheating being perpetrated it was recommended that an old gramophone record be placed over the Gramogame disc which would cover the markings and allow the disc to be run while players placed their stakes on the board. One ignorant correspondent who tried to play the disc, wrote to a magazine saying he could get nothing from the damn thing!

The seven games on the reverse were also used for gambling and they were:-

- ◇ The Stock Exchange, with Bulls and Bears;
- ◇ Crown and Anchor;

- ◇ Dice;
- ◇ Colours;
- ◇ Poker;
- ◇ Birthday Months; and
- ◇ Roulette.

On May 26th, 1930, Associated Service Co. had to create a mortgage debenture on its business and property; then, almost three weeks later, came a petition to the Court for the compulsory winding up of the company. That was sought by Piccadilly Records, Ltd. on June 14th, 1930, with a Mr. R. S. Ford appointed official receiver on August 30th, 1930.

If Gramogames, Ltd. continued in business after the collapse of its distributor, it must have appointed another concern to factor its discs or any other novelties it may have had. In any event the business appears to have had a short life. It was formed too late to have an entry in the London Directory for 1930, which contained businesses extant up to 1929, and it was not included in the 1931 edition, showing that it had either moved from London or it had gone out of business.

GRAMOPHONE SHOP CELEBRITY RECORDS. The Gramophone Shop was an incorporated company, located in New York City. Its proprietor was Mr. Joseph Brogan. The shop first opened in 1928 under the partnership of J. F. Brogan and W. H. Taylor. They imported European records which were otherwise unobtainable in the USA. Their shop stocked only classical music and celebrity artists' recordings.

In 1936 it published *The Gramophone Shop Encyclopaedia of Recorded Music*,

edited by R. D. Darrell. This was followed by a second edition in 1941 and a third edition in 1948.

At some juncture, The Gramophone Shop began to have recordings made for itself by others, to be included in its own Encyclopaedias. The discs were called Gramophone Shop Celebrity records, which were usually sold in albums in both the 10ins. and 12ins. sizes. The records and albums, appropriately, were given 'GSC'-prefixed catalogue and album numbers.

The shop became internationally famous and it stocked records from all the world's leading record companies which recorded western hemisphere classical music and artistes. The records were extant stock, as listed in the Encyclopaedias.

The similar business of Rimington, Van Wycck, Ltd., of London, in April 1949 began advertising a set of records made by Maggie Teyte, soprano, and another set by Lorri Lail, mezzo-soprano, which had been recorded for The Gramophone Shop Celebrity Record label. Twenty record numbers were already in existence when the Maggie Teyte album containing four 12ins. discs, GSC.21 to GSC.24 were advertised at £2 12s. (£2-60) plus the album @ 11s 4d. (56½p) and a sheet of the lyrics costing 1s. (5p.)

The Lorrie Lail set comprised six 10ins. discs, GSC.25 to GSC.30, and also cost £2 12s. with another lyrics sheet at 1s. In this instance, the album cost only 9s 9d. (c. 48½p). This latter set was re-advertised more fully in May 1950 as Album Set no. GSC.4 which contained songs by the composers Wagner, Gluck and Franz. Gerald Moore, pianist, and

Millicent Silver, harpsichord, were the accompanists.

More recordings arrived in 1950 and the highest number I am aware of is GSC.47.

I have yet to see an example of the label but it was The Gramophone Co., Ltd., a subsidiary of E.M.I. Ltd., which undertook the recordings and the pressings of the discs.

GRAMOSTYLE was a registered trade mark for machines and records although I have never come across any discs labelled with the name, which was applied for in October 1915 by Mr. Andrew Douglas Charles, a manufacturer at Linthurst Road, Barnt Green, Birmingham. Registration ensued in February 1916. Two months later the mark passed to Gramostyles Ltd., manufacturers of 9 Bennett's Hill, Birmingham, a company which also had premises at 250 Icknield Street. That company sold gramophones under the brand name of Mostyl and supplied gramophone parts to the trade.

Thirteen years later, in March 1929, the business was then at The Camden Gramophone Works, Camden Road, Birmingham, then eleven months later the Gramostyle registered trade mark passed to The Sunbeam Gramophone Record Co., Ltd., at 6 Martins Lane, Cannon Street, London, EC.1.

Again, I have not heard of Sunbeam Records, but I have of Sunbeam and Gramostyle gramophones.

The **GRAMSTOP RECORDS** were offered for sale in November 1921 to complement the automatic record stopping device which had been on offer

to gramophone owners, from as early as July 1920, by The Automatic Gramophone Syndicate, Ltd. with its offices and works at Retford in Nottinghamshire.

The Syndicate had been founded on December 22nd. 1919, with a nominal capital of £20,000 in £1 shares to acquire from its General Manager, Mr. John Rodway, his development of an automatic stop for gramophones. The Syndicate advertised that the automatic was on sale in August 1920, the very month in which the trade mark *Gramstop* was registered after having been applied for six months earlier in February 1920.

The first advertisement from the Syndicate registered with premises at 22 Victoria Street, London, SW.1, read –

‘Traders. Forget all you have ever known previously about Automatic Stops. At last the real stop has arrived. Read the following advantages’ – ‘No attachment to the Tone Arm. No attachment to the Turn Table. No Cogs, No Cams, No Levers, No complicated mechanism. No regulating with each record to baffle one. Stops all records, long or short when the record is finished – not before. Can be attached by anyone who is able to use a gramophone.’

‘Welcomed by experts as the simplest and the only reliable Automatic Stop. Sold to the public in a neat Art Box with full instructions at 5s 9d each. Deliveries in strict rotation as orders from abroad have far exceeded our previous output’.

That last item would indicate that trading had already been pursued abroad. Special

terms were offered to dealers and factors.

You may recall that I earlier referred to Schallplattenfabrik Globophon, GmbH of Germany claiming to have introduced automatic brakes to gramophones in that country.

In November 1921, fifteen months after the braking device had been advertised the Gramstop Records were announced, and although they could be played on any make of gramophone they were specially made for the various models of Gramstop Gramophones or machines fitted with the automatic stop. Judging by my example, there was nothing peculiarly different about a Gramstop Record – the recording ended at a locked groove as did several other makes. They sold for 1s 3d. (c. 6½p) each.

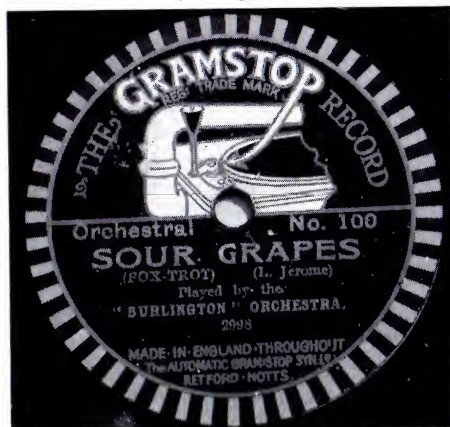


Figure 2. The Gramstop record label.

The labels, printed in gold had a stroboscopic type edge in pink and black segments. The long tail given to the ‘p’ at the end of the name style of Gramstop ended with an arrow head pointing to a Gramstop device fixed to the motor board of a partial representation of a table model gramophone, which was

depicted in white and gold. 'Registered Trade Mark' printed on the label referred to the Gramstop and not to record label as such. The discs were pressed by The Crystalate Manufacturing Co. Ltd. from The Sound Recording Co., Ltd.'s masters then in use on its current Popular Records and those of Levy's Olympic Records. Gramstop Records were plain numbered from 100 onwards. To date no. 123 is the highest numbered known. *Details are required for all records issued.*

The records and the device could be had from a dépôt-cum-showrooms at 10 King Street, Covent Garden, London, WC.2, and they were on sale from a number of retailers. The final mention of the Gramstop machines, device and records, is found in the trade periodicals of March 1922.

On December 12th, 1923 a new company 'Gramstop Limited' was registered with a £10,000 nominal capital in £1 shares, which had been founded to acquire the assets, stock-in-trade and certain inventions from the liquidator of The Automatic Stop Syndicate, Ltd. The directors of Gramstop Limited then authorised the creation of a mortgage debenture of £4000 charged on the company's undertaking and its property, of which £3,610 was immediately taken up. My data on this company runs out with take-up of another £350's worth taken up on May 16th, 1925, leaving just £40's worth unissued.

GREATER BRITAIN RECORDS were a product of Abbey Products, Ltd. of 15 Great Smith Street, London, SW.1, and were propaganda recordings for Sir Oswald Mosley's British Union of

Fascists. With 'GLRC'-prefixed matrix numbers, the discs were pressed by The Decca Record Co., Ltd. and could be had from the British Union. It is rumoured that Mosley was once recorded on a 5in. diameter disc made under the Durium/Dubrico method of producing records but no example has yet been found.



Figure 3. The label of the British Union of Fascists records.

On April 22nd, 1934, Mosley's speech about Fascism, delivered in the Royal Albert Hall, London, was recorded by Studio Sound Service, Ltd., of 89 Wardour Street, W.1, from which four sides, automatically coupled, resulted. On November 20th, 1935, The British Union of Fascists Male Voice Choir and Orchestra was recorded by The Decca Record Company singing two songs. On OC191-1 was *Britain Awake*, composed by a Mr. Welsh. On the reverse was recorded the German National Socialists' Marching Song, the *Horst Wessel* lied, but sung in English. During its existence, this coupling was given three different issues, the last issue coming from Greater Britain Records who were also

responsible for more recorded speeches from Sir Oswald Mosley during 1938.

The data above is based on the researches of discographer Dave Mason.

THE GREGG PUBLISHING CO., LTD., located in the Kingsway, Holborn, WC., at a period which I have not yet established, were offering two discs, at six shillings (30p) the pair, which had been recorded in the international Esperanto language, the text for which had been prepared by Dr. J. J. Findlay.

The Gregg publishing business was already established in central London during 1921, at 51 Russell Street, becoming an incorporated limited company in 1925.

Dr. Findlay was also responsible for directing recordings for a set of six discs in the French language, advertised with a booklet in August 1929, sent to purchasers @ 13s. 6d. (67½p) post free.

I have never seen any of these discs nor am I aware of what other recordings this company may have made available, but I have been given to understand that it was The Columbia Graphophone Co., Ltd., of Clerkenwell Road, EC., with studios in Petty France, SW., and its factory in Earlsfield which was responsible for the records.

Information gladly welcomed regarding any other recordings issued by the Gregg Publishing Company.

GUARDSMAN had formerly been Guardsman Records when introduced in 1914 as a replacement name style for Invicta Records. These were the product of The Invicta Record Co., Ltd., which had been founded by Willie Barraud, the

brother of Francis, who had painted the famous "His Master's Voice" picture. (See my series entitled *Nipper's Uncle* in earlier editions of HILLDALE NEWS).



Figure 4. The Guardsman label.



Figure 5. The Guardsman record sleeve.

Invicta Records, although recorded in London had been pressed in Germany, for Invicta was the export label of the Berolina Schallplatten GmbH of Berlin. With the change to Guardsman Records in 1914, pressing was undertaken by The Crystalate Manufacturing Co., Ltd. at its

works in Golden Green, near Tonbridge, in Kent.

Lugton & Co., Ltd. had become the London factors for Guardsman Records, with an increasing expansion of its factorship as the years progressed. After the Great War, the pressing of Guardsman Records was taken over at a factory in Hayes, Middlesex, belonging to the Universal Music Co., Ltd., a subsidiary of The Aeolian Co., Ltd., with Aeolian eventually purchasing the business and the Invicta Record Company going into liquidation.

The records' name style, by then, had already changed to simply 'Guardsman', with Lugton's then enjoying a sole factorship for the discs.

At the close of 1924, The Aeolian Company sold its records and gramophone business to the newly founded The Vocalion Gramophone Company Ltd., and the Guardsman line was included in the transfer of the business. In April 1926, the Guardsman registered trade mark was transferred to the ownership of Lugton & Co., Ltd. Thus it is from that moment onwards that Guardsman records fall within the remit of this series because Lugton's now had 'their own records' which were made for them, under contract, by The Vocalion Gramophone Co., Ltd., and pressed by The Universal Music Co., Ltd. According to the late Sandy Forbes and our former member Brian Rust, Lugton's contractual business in Guardsman discs continued until it ended with the pressings of the February 29th, 1928 dance music recording session.

GUILDHALL was a trade mark registered to Joseph Leonard Blum, of 220 Old Street, London, EC., who founded a few record companies before the First World War of 1914, including J. Blum & Co., Ltd., which had various labels under their ownerships.

'Guildhall' was registered in April 1913 to be applied to talking machines, records and accessories, but I have yet to come across a Guildhall Record. If discs were ever pressed under that name, they were never advertised by any of the Blum companies in England. *Have you seen our Guildhall? On anything?*

GUY'S HOSPITAL. I am indebted to our member Jim Hayes, of Liverpool, for notifying me of such a disc, which was mentioned in THE GRAMOPHONE in its March 1935 edition.

Therein a reviewer remarked that he had received a record of the music composed for the Guy's Hospital Residents' Play, which had recently gone into production. The purpose of the reviewer was to draw readers' attention to the fact that copies of the disc, which were fund raisers, were obtainable from Guy's Hospital itself, which is in the SE.1 district of London.

From Member Eddie Shaw's DATE ABOUT ALL THOSE ENGLISH SEVENTY-EIGHTS, he shows that the record in question had a Decca Record Co., Ltd. private recording matrix number as SP.26, but whether pressed as a single side or double side recording is not apparent.

to be continued ...

The Night the Camels Came

by Charles A. Hooey

(with supplementary discographical information from
George Woolford)

It seems incredible that fourteen of the greatest operas ever written popped up in wintry Winnipeg, capital city of Manitoba, Canada, some eighty-five years ago. Leading off was Verdi's *AIDA* in a production that fairly reeked of ancient Egypt, much to the delight of all at the Walker Theatre that Monday, the second of February 1914. The instigator of this magic was Irishman Thomas Quinlan, once Thomas Beecham's right hand in similar endeavours.

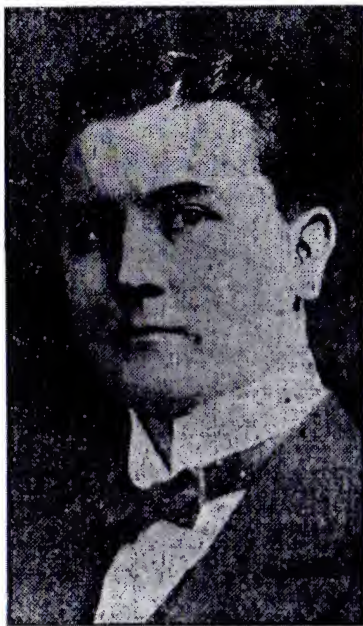


Figure 1. The *impresario*, Thomas Quinlan.
Photo, courtesy of The Provincial Archives of
Manitoba.

Quinlan unveiled a roster of fine singers, mostly British, a few Americans, even a token Canadian, and two superb conductors to inspire them. Five nights earlier, the Walker had rocked to a pivotal suffragette rally; now Verdi, Wagner, *et al*, held the stage with a different form of excitement ...

That first night, Quinlan introduced five stalwarts who would return again and again as the series unfolded. As the slave *Aïda*, comely US-born Jeanne Brola was favorably greeted; she was "trained to take the high notes easily and with notable clearness and purity of tone." The best impression, however, was made by Edna Thornton as Amneris, her "high contralto of decidedly pleasing quality, ringing full, strong and clear in the higher notes." As *Radames*, Maurice d'Oisly was suitably statuesque and heroic while "emotional intensity marked the singing and acting of W. J. Samuëll" as *Amonasro*. Tullio Voghera led an "orchestra, already of imposing proportions, made still larger by the addition of the regular musicians of the Walker." Overall they made "gorgeous stage pictures [that] were a feast to the eye." It is worth noting this production impressed the Khedive of Egypt so much he urged Quinlan to stage it on the banks of the Nile, as Verdi had for his predecessor.

Quinlan's British Opera Company had been on the move for months, playing first in South Africa, then Australia; now, at last, they were going home through Canada. They dropped anchor in Vancouver on 13th January and soon were shaking local rafters, somehow packing nine performances into five days. Then to travel east, it was "necessary to charter from the CPR two standard coaches, four tourist cars, two diners, two luggage vans and nine baggage cars. Two special trains coast to coast represented the greatest touring opera company in the world." They traversed the Rocky Mountains and foothills, alighting briefly in Alberta to dispense their wares, before rattling over snow-swept prairies to "The Gateway to the West" and home to 200,000 souls.

Winnipeg could trace its origins to the fur trade when trappers would paddle their birch bark canoes laden with precious cargo to the junction of the Red and Assiniboine Rivers. Here, a tiny trading post sprang up, drawing its name from the Cree Indian words meaning "muddy waters". Winnipeg remained so, a little out-of-the-way outpost of some 1400, until the Canadian Pacific Railway burst upon the scene late in the 1800s, bringing settlers, a trickle at first, then a torrent. It was boom time, truly! "We'll be the Chicago of the North!" was the oft-heard cry. In 1907 showman Corliss Walker gambled by erecting an ornate emporium he fondly viewed as "Canada's finest theatre."

To this stage, Quinlan had come. With the Great War still six months distant, no embargo against the staging of Wagner's operas existed, so he did not disappoint. He mounted *THE FLYING DUTCHMAN*,

LOHENGRIN, *TANNHÄUSER*, and a superb *MASTERSINGERS* along with Puccini's *BOHÈME*, *TOSCA*, *MADAMA BUTTERFLY* and *THE GIRL OF THE GOLDEN WEST*, Verdi's *RIGOLETTO* plus *AIDA* and French operas *LOUISE*, *FAUST*, *SAMSON AND DELILAH* and *THE TALES OF HOFFMANN*, the latter pair being given twice. It was a veritable feast for opera fanciers!

Richard Eckhold, the other conductor, appeared on Tuesday as the Company revealed its strength. Only the bass who sang Ramphis in *AIDA* appeared in *FAUST*. "William Anderson's acting revealed the suavity, demoniacal cunning and gloating wickedness of Mephistopheles ... and his rich and resonant bass-baritone voice was continually heard with much pleasure. Evelyn Parnell, an American soprano who had been singing at the Boston Opera, was especially engaged to sing in Winnipeg. She was related to the famous Irish leader and had sung once previously with Quinlan in Dublin as Violetta in *LA TRAVIATA*. Her local *début* as Marguerite may be summed up as being replete with a natural grace and marked by an artistic intelligence that made itself felt in every scene." She was also to sing Mimi but Felice Lyne appeared instead.

"Spencer Thomas acted the part of Faust acceptably and sang with an appealing quality of tone when he did not force his voice, which is a genuine tenor." In 1906, while wrapping up his studies at London's Royal College of Music, he sang Captain Trevor in Stanford's *SHAMUS O'BRIEN* as a sort of prelude to his career. Graham Marr made his presence felt as Valentine with his bright, rich and powerful high baritone.

Thomas returned for the Wednesday *matinée* as "the handsome Hoffmann with the golden voice and gallant manners. It is in the second episode, perhaps, that one enjoys him most. Here it is that Edna Thornton demonstrates to capacity, as Giulietta, the glorious melody of her lovely high contralto, and it is also in this love affair that W. J. Samuell as Dapertutto delights the audience with the lusty force of his splendid baritone. His duet with Mr. Thomas was a marvel of vigorous harmony." As Olympia, petite Felice Lyne "in her little baby-girl dress, her dainty, childish features and consistently immobile pose gave the automaton its essential quaint charm". Alice Prowse appeared in the third '*TALE*', "her soft, restrained soprano eminently suiting the role of the consumptive Antonia." As Coppelius and later as Dr. Mirakel, Irish *basso* Charles Magrath did notable work.

That evening for the first time in Canada, the Paris version of *TANNHÄUSER* was given with legendary recording star soprano Perceval Allen as Elisabeth, proving she "has the imposing physique of the typical *prima donna* and a voice that is brilliant, clear, and of sufficient power. Her singing and acting showed that she felt the emotion that naturally belongs to her rôle and in every way she had excellent success." With his robust voice, Francis Costa made much of the title part "with an earnestness and an evidence of understanding that carried complete conviction." Robert Parker's Wolfram displayed a voice that is clear and powerful with a quality that is especially pleasing when he sings in subdued style. And "Gladys Ancrum made a graceful Venus, and she acted the

part with a persuasive power that any man would find hard to resist".

A lavish setting that cost Quinlan an extra \$2000 came next.

"As Louise, Jeanne Brola made excellent use of her voice of liquid purity." Maurice d'Oisly played the part of the seductive lover satisfactorily, though not with overflowing fervour. Edna Thornton "was admirable from start to finish, filling the rôle of the ill-tempered mother to perfection," while in the last act she showed the power of passionate utterance when required. "Complete satisfaction was given by Samuell as the father. He has feeling in abundance, and he sings with good quality and much power." The orchestra played admirably under Signor Voghera. Especially pleasing was the scene at the dressmaker's where Gladys Ancrum sang Irma's song with spirit and fine vocal effect.

On Friday, in *THE FLYING DUTCHMAN*, the dominating figure was Robert Parker, "... in his quiet and respectful appeal to Senta his singing was notable for its very agreeable vocal quality. In the duet and trio that followed the music rose to a thrilling climax that was simply irresistible. Here the glory was shared with Perceval Allen and William Anderson. ... Madame Allen's brilliant and powerful voice had good opportunities and she took full advantage of them all." The always pleasing tenor voice of d'Oisly was effective in the rôle of Erik, while Edith Clegg gave value as Senta's nurse.

Edna Thornton had been a standout at Covent Garden for years. Now 39 years old and at her peak, she could just as

easily have been singing on the Metropolitan Opera stage in New York. So why was she in Winnipeg? It must have been a fascination for travel as she had been with Quinlan since he began world venturing in 1912. After Capetown and Sydney, she may have found little to like in rough and ready Winnipeg but at least, as she traipsed the world over, many more were able to enjoy her glorious voice.

At the Saturday *matinée* she sang her most famous role, Delilah in Saint-Saens' opera ... "splendid as was Edna Thornton as Giulietta, satisfying and thorough as the mother of Louise, as Delilah, she reaches a pitch of excellence where mere words of praise are banal and inept – where clapping was incongruous. One longed for some quietly artistic method of conveying to her one's gratitude. Those who heard her sing *Softly awakes my heart* will remember the glory of her voice as long as they live. Gowned in a *décolleté* glistening white, a garland of roses passing from waist to shoulder, she was a vividly seductive Delilah, consummately effective in every pose and gesture."

Francis Costa "was entirely satisfying as Samson. Roughly garbed, brawny arms bared, his hair and beard uncut, he looked indeed the man, valiant and fearless in war, gentle and simple in peace. His impassioned singing never failed to win the audience's sympathy. Graham Marr's vibrant, powerful *basso* added to his imposing physique, also eminently suited the role of the strenuous High Priest of Gaza."

Next, wholly new to the city, *LA TOSCA* enabled "Madame Brola to rise to the height of her ability. Love and hate could

hardly find situations more conducive to passionate expression, and the young singer, putting herself unreservedly into the rôle, acted and sang with the most thrilling effect. As Cavaradossi, Mr. d'Oisly also put a very impressive amount of energy into his part. The part of Scarpia fell to Mr. Samuell who made a very pronounced success of all phases of his rôle. All distinguished themselves, as did conductor Tullio Voghera, who was recalled with the singers to accept a tribute that probably surpassed in duration anything of the kind during the week."

Brola led off Week Two in *THE GIRL OF THE GOLDEN WEST*, her Minnie achieving "a splendid success ... Her beautiful voice made its usual excellent impression. It is so clear that it could be heard distinctly above the din made by the combined male voices and the orchestra in the last act. Robert Parker cut an imposing figure as the Sheriff and both his singing and his acting were of a high order. The pleasing tenor of Spencer Thomas was in good condition and his impersonation of Johnson was all that could be desired." In fact, the cast approximated that which elicited heartfelt praise and gratitude from the composer when he heard them in England.

In *RIGOLETTO*, Felice Lyne and Samuell teamed to score "a veritable triumph, the former by her exquisitely beautiful singing, the latter by his magnificent impersonation of the ill-fated jester. Miss Lyne's delightfully fresh, sweet, and clear voice is of the naturally high, flexible *coloratura* type, and her management of it is not far from perfect, ... she can sing a trill that is a real trill,

not merely a shake. Even the brilliant high E with which she concluded her vocal flight in Act 2 seemed to be taken with ease, and held unwaveringly to the pitch."

Samuell's jester showed his mettle, "his haggard, grief-stricken, face and his agonized entreaties in the second act ought to have drawn compassion from 'brassy bosoms and rough hearts of flint' and the paroxysm of grief, with which he brought the action of the drama to an end, was affecting in the extreme." ... "Mr. d'Oisly was a manly Duke with a *bonhomme* of manner that accorded properly with his rôle's ongoing propensities. He sang *La donna é mobile* with such effect that an encore was demanded but not responded to. Robert Veevers, in voice, manner and physique, did justice to the part of the hireling assassin." Finally, Miss Clegg sang and acted pleasingly as Maddalena.

For the gathering of Puccini's beloved Bohemians, a *matinée* setting should have seemed ideal. Miss Lyne's acting was a surprise. "Delightful she was as Gilda, but could she enact the consumptive character of Mimi? ... She did with a fine sense of its possibilities and delved deeper than that, right down into the heart of the rôle. As Rudolph, Maurice d'Oisly was in splendid fettle, and when he is thus, his audiences go out to meet him halfway. Of course, Samuell was good as Marcel; so was Alice Prowse as Musetta, "gaudily dressed in navy and green, which made a spirited contrast to her gentle friend, and obviated any morbidity."

LOHENGRIN WAS GRAND! as The Winnipeg Tribune exclaimed in its review of Wednesday evening's 384

endeavor. Again Edna Thornton led the way in kudos for her malevolent Ortrud but it was clear "the singing and acting of Jeanne Brola as Elsa was a work of art. Her portrayal held the note of pure womanhood which counts for much, and, aided by the artistic use of a well-trained soprano, sang the Wagnerian music with impassioned fervour. As Lohengrin, Spencer Thomas was in capital voice, his assumption of the rôle was correspondingly satisfactory ... He gradually warmed for the glorious duet with Elsa in the bridal chamber, his lyric tenor ringing out high notes to splendid effect; and with Miss Brola's finished vocalism was so much to the liking of the audience that they had to respond to several curtain calls. Mr. Thomas was also deeply impressive in the final scene in which he takes his departure."

"The soprano's mildly impassioned acting accorded well with a sensible conception of the character of Elsa, which contrasts very strongly with that of the passionately malicious Ortrud ... The rôle is not calculated to arouse sympathy, but Edna Thornton certainly made it a means of appeal to the admiration of the audience ... even when the text obliged her to keep silent ..." With Parker singing Telramund, this character assumed a deeper significance.

On Thursday, 12th February, in the second *TALES OF HOFFMANN*, veteran E. C. Hedmond sang the poet's rôle with the others much the same, presumably securing a similar result.

MASTERSINGERS was deemed finest, entailing as it did the services of almost the full company. Charles Wheeler of the Tribune called it "Superb! ... it will linger long in the memories of every soul

present." Chief vocal honours belonged to Robert Parker, whose "impersonation was as clear cut as can be with a noble bass voice to light the character. Infinitely sympathetic in the first act, his histrionic ability was put to virile use in the second act in that long soliloquay [*sic*], a most artistic deliverance, and his scene with Beckmesser overflowed with quiet humor. Mr. Parker's monologues were at once tender, dignified and commanding." Spencer Thomas's tenor was heard to greatest advantage in the last act in which he wins Eva's hand in marriage by singing the Prize Song. Eva in the hands of Jeanne Brola was sweet simplicity itself. The part of David, the apprentice, was made more than usually prominent by tenor Maurice d'Oisly whose fun-making propensities were very acceptable. Sydney Russell as Beckmesser properly made the character vain and silly as Walther's rival for the hand of Eva, contrasting vividly with his more serious *confrères*." Quinlan smiled in contentment as "thunderous volleys of applause rolled through the spacious auditorium."

It was time to exit, and he did in style. In the Saturday *matinée* *MADAMA BUTTERFLY*, Jeanne Brola had ample chances to shine, while a second *SAMSON AND DELILAH* wrapped things up that evening. To see Puccini's masterwork, the audience filled the theatre and found absolutely nothing to criticize. "It was a brilliant success! Brola's singing of *One bright day* was one of the memorable features of her thoroughly artistic and exceedingly impressive presentation. Mr. d'Oisly had good success in the rôle of Pinkerton, his singing having its usual effect. Mr. Samuell made a sympathetic

consul and Mr. Russell acted effectively the part of the marriage broker. Mabel Dennis the faithful servant was very well liked."

Not all sixteen performances played to capacity, primarily as Winnipeg's monied folk expressed little interest. It seems they were busy chasing more dollars, thus leaving many \$4.00 main floor seats empty. In contrast, the balconies were usually jammed, seat holders gladly parting with the princely sum of \$1.50. "In the balcony and gallery are our real music lovers, men and women of refinement and culture, professional men and teachers, stenographers, and others not blessed with too much money." And likely a goodly number being immigrants who knew their opera well. "Canadian" Hedmondt, was born in the U.S. but raised in Montreal.

That city became Quinlan's final stop. Two weeks of a planned four sufficed; disgusted, he threw in the towel and headed home. Not surprisingly, opera in English had failed to inspire Quebecers while elsewhere its reception was only lukewarm. Quinlan fired off a parting shot: "Canada is not yet ripe for extended periods of grand opera." Amongst those unready communities, no doubt he included the fair prairie city. But, in fact, the musical faithful in Winnipeg owed him a great deal.

Perhaps he had been overly optimistic. When he first stepped onto Canadian soil, he had made his intentions known to the Vancouver News Advisor. "Two years ago there were those who did not hesitate to tell me that my idea of touring the dominions beyond the seas with grand opera, was a quixotic enterprise,

with absolutely no chance of artistic or financial success. I, however, visited Africa and Australia and returned home to England, having broken all records. And I venture to think having done some little service in raising the musical standards of both those vast parts of the British Empire. My great hope is that I may be enabled to return next year to present the entire *RING OF THE NIBELUNG*." In the war's aftermath, times were forever changed and there would be no more extravagant operatic tours like this one for the adventurous Thomas Quinlan. For what he did achieve, he deserves a hearty Bravo!

Years later on the eve of the Second World War, Edna Thornton returned to Winnipeg to visit her sister, Mrs. Alec Weir. When hostilities erupted, private sea travel ceased. Stranded, Edna did volunteer work for the Canadian Red Cross until 1945, when she was finally able to book passage home.

And what of the Walker? It remains in use, the stairs to the gods as narrow and steep, killers still to venerable joints and muscles. After many years as a movie house, it has reverted to its original status as home to live events. And while never the distribution giant envisaged by early residents ... other centres in the West flourished too ... Winnipeg did well enough. Today it is a multicultural mecca and, as a place to live, the best-kept secret in Canada.

RECORDINGS

[The following text incorporates supplementary discographical information for some artists, supplied by George Woolford. Information for other artists, including Edna Thornton, Maud

Perceval Allen, and Maurice d'Oisly is anticipated in future articles.]

If we could only hear these splendid artists today! Surprisingly we can in many instances, but only in their original 78 rpm format or cylinder, if of course they can be found.

Sensational as **Edna Thornton** was in the theatre, she reigned too as a prolific recording artist. From opera, where she was ever active, she put on disc arias from *SAMSON AND DELILAH*, *FAUST*, *CARMEN*, *LUCREZIA BORGIA*, *ORFEO*, the quartet from *RIGOLETTO*, *O terra addio* from *AIDA* with Florence Austral and Miguel Fleta, and from *IL TROVATORE* three versions of *Home to our mountains* with different tenors: John Harrison, Walter Hyde and Ernest Pike. She also left mementos of her oratorio by Handel, Mendelssohn, Stainer and Sullivan together with the low-voiced ladies in five Gilbert & Sullivan operas, landmark recordings all made by HMV between 1917 and 1921.



Figure 2. Edna Thornton.

Three years her senior, **Maud Perceval Allen** sang Brunnhilde in the famed English *RING* at Covent Garden of 1908. Peter Cornelius as Siegfried joined her in recording a scene from *TWILIGHT OF THE GODS*. Surprisingly, she also recorded a scene from *ELEKTRA* and much oratorio and songs, many of which, as well as Edna's, were beloved by the people. Now they are unfashionable, trashed at every opportunity by snobbish writers, but to lovers of great singing they are eagerly sought and cherished. Together they recorded the *Barcarolle* from *TALES OF HOFFMANN*.



Figure 3. Maud Perceval Allen.

Masterful in smaller roles in Winnipeg, **Edith Clegg** was an early élite artist who recorded for the newly formed

Gramophone Company.

Some 18 published titles were made at the Maiden Lane studios and issued on 7" Berliners in the 3000 series, which were advertised within a list dated February 1899. Of these, in 1982, EMI included her recording (in German) of Schubert's *Ave Maria* (no. 3023) in its 8-LP set of *Schubert Lieder on Record 1898-1952*.

There is also one duet with Hawthorne – 4018, *Drink to me only with thine eyes*.

In 1910, for Pathé, she made a further six published 11¼" discs in the 78500 series, again, like the Berliners, all of typical Victorian Drawing Room ballads.

There are two Columbias issued in 1916 –

- ◇ 12", L-1025, *Quartette* from *RIGOLETTO*, ACT 3, with Buckman, d'Oisly and Austin;
- ◇ 10", D-1336, *Turn on old time (MARITANA)*, with d'Oisly and Ranalow.



Figure 4. Edith Clegg (from the Covent Garden book, *Stories of the Operas and the singers*, from 1910).

Tenor **Maurice d'Oisly** recorded the *FAUST Trio* with Buckman and Ranalow along with famous excerpts from Elgar's

DREAM OF GERONTIUS with Clara Butt, although his part is brief. This is available on an Elgar Society CD. He also recorded from *LA BOHÈME*, *Your tiny hand is frozen*, and *When the stars were shining*, from *TOSCA*. Incidentally Maurice, who was born in Tunbridge Wells, England, possessed a surname that is often misspelled. As his actual signature attests, his preferred spelling was "d'Oisly".



Figure 5. Maurice d'Oisly.

One of the most successful in Winnipeg was Welsh artist **William Samuel**, who understandably came home exhilarated, a rising young baritone with an enviable recording contract with HMV tucked in his pocket. A few discs made in 1915 offer truly inspired singing and are worth a determined search.

On 10" –

- ◊ 4-2633 and E81, *There's a hill by the sea* (Löhr);

- ◊ 2-4337 and E104, *Friendship*, a duet with Miss Nora d'Argel;
- ◊ 4-2671, *Wanderer's Song* (Harrison);
- ◊ 4-2685 and E81, *Yeomen of England* (MERRIE ENGLAND).



Figure 6. William Samuel.

And on 12" –

- ◊ 02614 and D274, *Dapertutto's Mirror Song* from *TALES OF HOFFMANN*;
- ◊ 02631 and D274, the *Queen Mab* aria from *ROMEO AND JULIET*;
- ◊ 2-032019 and D197, in French, *Vision fugitive* (*HERODIADE*);
- ◊ 04139 and D297, *Sincerity* (Clarke);
- ◊ 04140 and D298, *Dear child* (*RIGOLETTO*), a duet with Nora D'Argel; and
- ◊ 04141 and D298, *Gilda, Gilda, my daughter* (*RIGOLETTO*), also with Nora d'Argel;
- ◊ 04158, *Go, pretty rose* (Marzials).

Sadly, less than two years later, Samuel contracted typhoid and died whilst on active service during the Great War, HMV listing him as 'the late', by January 1917.



Figure 7. Jeanne Brola as Minnie in *The Girl of the Golden West*

Of the Americans, **Jeanne Brola** first made recordings for Edison Bell –

on a 10¼" Bell Disc –

- ◇ 1116, *Robin Adair* (Keppel), backed with *Swanee River*.

On a 10" Velvet Face –

- ◇ 1011, the same *Robin Adair* (?) backed with Balfe's *I Dreamt that I Dwelt in Marble Halls* (*BOHEMIAN GIRL*).

On a 10" Winner –

- ◇ 2651, *The last rose of summer* (*MARTHA*).

In 1913, for Pathé, on 11¼" –

- ◇ 92487, *All for you* (d'Hardelot);
- ◇ 92488 and 5543, *Come!* (d'Hardelot);

- ◇ 5733, *You, Robyn and Roses of forgiveness* (d'Hardelot).

In 1915, for HMV, on 12" –

- ◇ 03449 and D198, *Vissi d'arte* (*TOSCA*);
- ◇ 03464 and D197, *They call me Mimi* (*BOHÈME*).

In 1917, again on 12" HMV –

- ◇ 03586 and D197, *Dear heart* (Mattei);
- ◇ 03603 and D198, *Voi che sapete* (*NOZZE DI FIGARO*);

and, yes, *One bright day* from *MADAMA BUTTERFLY*.



Figure 8. Felice Lyne. Photo, courtesy of The Provincial Archives of Manitoba.

Felice Lyne and **Graham Marr** both made a few sides for American Columbia. Her four, produced in 1915, include, on 37154 and A-5686, *Caro nome* from *RIGOLETTO*. There are also three songs –

- ◇ 37155 and A-5665, *Spring's awakening* (Sanderson);

- ◊ 37156 and A-5656, *A dream fancy* (Marshall);
- ◊ 37160 and A-5686, *Voci di primavera* (Strauss).

Those of **Graham Marr** are from 1916. Jim McPherson states that there are four songs and the duet from the *PEARL FISHERS* with tenor James Herrod.

There is also a possibly unpublished American 10" white label of 46888, sung in French, of *The curse* from *SAMSON AND DELILAH*.

He also recorded four songs in 1917 for the American Lyrophone label –

- ◊ 6120, *Danny Deever* (Damrosch) / *When the boys come home* (Speaks);
- ◊ 6122, *Star-spangled banner* (Keys) / *La Marseillaise* (de L'Isle).

Robert K. Parker, who was destined for great things in British opera, seems to survive only in English Columbia's original cast recording of Messenger's *MONSIEUR BEAUCAIRE*, made in London in 1919. He sings a pair of trios, one with the show's star, Maggie Teyte.

These are on 12" Columbias –

- ◊ L-1309 and 76465, *Going to the ball*; and
- ◊ 76475 and L-1316, *Finale*.

Information sources:

One scorching day in August I visited Winnipeg's Centennial Library where Sandra Pomes-Bohay kindly unlocked the secrets of the Manitoba Free Press and Winnipeg Tribune newspapers. Quotations in this article stem from these pages. As usual, Toronto's Jim McPherson provided helpful recording detail which has been enhanced at my request by George Woolford, in England, to include catalogue numbers, titles and recording dates. This gives a selected guide to what the collector may manage to acquire to represent these artists.



Figure 9. Franz (Francis) Costa, as Siegfried (in Australia, 1913).

Finally, the voice of **Franz Costa** ("Francis" in Winnipeg), lives on in a single two-minute Edison wax cylinder 15338, made in Berlin in 1906. He sings *Siegmund heiss' ich* (*DIE WALKÜRE*). ■

George Woolford would like to refer readers to the Zonophone Single-sided Records by Frank Andrews, the 10" Columbia listing by Frank Andrews, the 12" Columbia listing by Ron Taylor, the HMV 'D' and 'E' listings by Michael Smith, and the Winner listing by Karl Adrian. For hill-and-dale recordings, refer to *Vertical-cut Cylinders and Discs* (Girard and Barnes). Also *Voices of the past, volume 1*, English numerical catalogue of the Gramophone Company – Oakwood Press, for further recording details of the above artists. Most publications are still available from the Society Bookshop.

QUINLAN IN WINNIPEG, 1914

Monday, 2 February: AIDA

Cond. Tullio Voghera

Aida	Jeanne Brola
Amneris	Edna Thornton
Radames	Maurice d'Oisly
Amonasro	W.T. Samuell
Ramphis	Wm. Anderson
The King	Charles Magrath

Tuesday, 3 February: FAUST

Cond. Richard Eckhold

Marguerite	Evelyn Parnell
Faust	Spencer Thomas
Mephistopheles	Wm. Anderson
Valentin	Graham Marr
Siebel	Mabel Dennis
Marthe	Winnifred Holme

Wednesday, 4 February

Matinée:

TALES OF HOFFMANN

Cond. Eckhold

Hoffmann	Spencer Thomas
Olympia	Felice Lyne
Giulietta	Edna Thornton
Antonia	Alice Prowse
Dapertutto	W. J. Samuell
Coppelius/Mirakel	Chas Magrath

Wednesday, 4 February

Evening: TANNHÄUSER

Cond. Eckhold

Elisabeth	Perceval Allen
Venus	Gladys Ancrum
Tannhäuser	Francis Costa
Wolfram	Robert Parker
Landgrave	Wm. Anderson
Shepherd	Hilda Harris

Thursday, 5 February: LOUISE

Cond. Voghera

Louise	Jeanne Brola
Julian	Maurice d'Oisly
Mother	Edna Thornton
Father	W. J. Samuell
Irma	Gladys Ancrum

Friday, 6 February:

THE FLYING DUTCHMAN

Cond. Eckhold

Dutchman	Robert Parker
Senta	Perceval Allen
Daland	Wm. Anderson
Erik	Maurice d'Oisly
Mary	Edith Clegg

Saturday, 7 February Matinée:

SAMSON AND DELILAH

Samson	Francis Costa
Delilah	Edna Thornton
Aged Hebrew	Charles Magrath
High Priest	Graham Marr
Abimelech	Wm. Anderson

Saturday, 7 February Evening:

TOSCA

Cond. Voghera

Tosca	Jeanne Brola
Cavaradossi	Maurice d'Oisly
Scarpia	W. J. Samuell

Monday, 9 February:

THE GIRL OF THE GOLDEN WEST

Cond. Voghera

Minnie	Jeanne Brola
Johnson	Spencer Thomas
Jack Rance	Robert Parker

Tuesday, 10 February:

RIGOLETTO

Cond. Voghera

Gilda	Felice Lyne
Rigoletto	W. J. Samuell
Duke	Maurice d'Oisly
Maddalena	Edith Clegg
Sparafucile	Robert Veevers

Wednesday, 11 February

Matinée: LA BOHÈME

Cond. Voghera

Rudolph	Maurice d'Oisly
Mimi	Felice Lyne
Marcel	W. J. Samuell

Colline

Charles Magrath

Musetta

Alice Prowse

Schaunard

Arthur Wynn

Benoit/Alcindoro

Montague Alliston

Wednesday, 11 February

Evening: LOHENGRIN

Cond. Eckhold

Elsa	Jeanne Brola
Ortrud	Edna Thornton
Lohengrin	Spencer Thomas
Telramund	Robert Parker
King Henry	Wm. Anderson
Herald	Graham Marr

Thursday, 12 February:

TALES OF HOFFMANN

Cond. Eckhold

Hoffmann	E. C. Hedmond
(others much as on 4 Feb)	

Friday, 13 February:

THE MASTERSINGERS

Cond. Eckhold

Hans Sachs	Robert Parker
Eva	Jeanne Brola
Walther	Spencer Thomas
David	Maurice d'Oisly

Saturday, 14 February Matinée:

MADAMA BUTTERFLY

Cond. Voghera

Cio-Cio-San	Jeanne Brola
Pinkerton	Maurice d'Oisly
Sharpless	W. J. Samuell
Suzuki	Mabel Dennis
Goro	Sydney Russell
American wife	Gladys Ancrum

Saturday, 14 February, Evening:

SAMSON AND DELILAH

(Conductor and cast as on 7 February).

A Look at Singapore

by Ernie Bayly

So the name 'City of London Phonograph and Gramophone Society' is 'old-fashioned'!!! Fiddlesticks!!! In Singapore recently, I visited the National Archive and the Land Survey/Registry Office attempting to discover exactly where retailers of 'our interest' had been situated. Mentioning the full name of our Society with my aim, curators repeated, 'CITY OF LONDON', and sprang into action. Bystanders became interested, including a young lawyer (of the famous Lee & Lee firm) who helped me with the

computing system for the Registry of Companies ... and then took me out to lunch.

The department store Robinsons was situated in Raffles Place (about half a mile from the well-known hotel). Founded in 1857 by Philip Robinson (Australian), it became similar to Harrods with splendid premises, kept open during World War II, and included Talking Machines and records among its wares. Unfortunately the building was destroyed by fire in 1972, its modern premises being in Orchard Road.

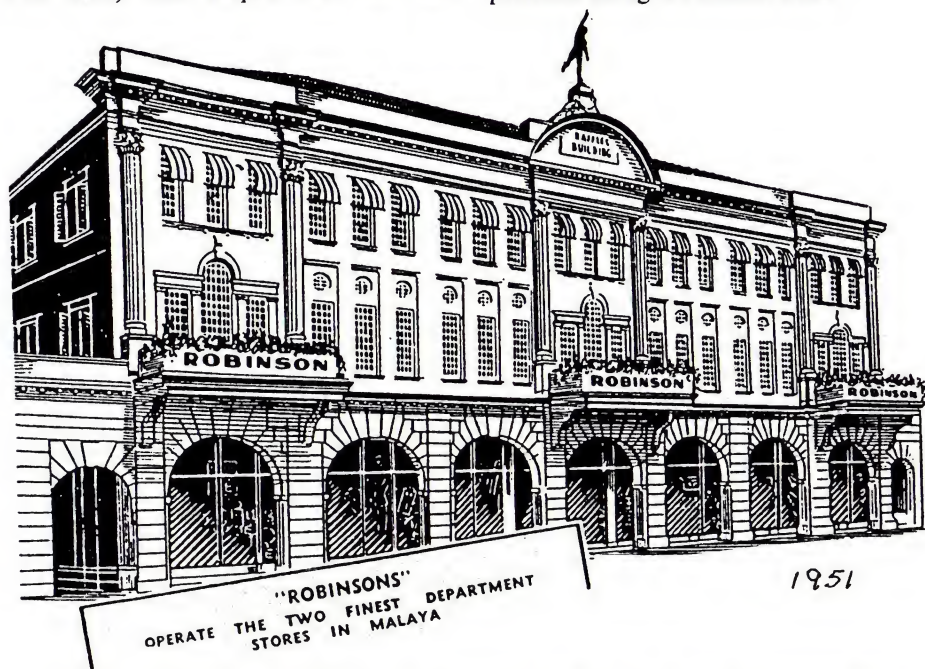


Figure 1. Robinsons' department store, Raffles Place, Singapore, as it appeared in 1951.

Raffles Place is now a lawn with an entrance to the 'metro' station underneath, and surrounded by skyscraper office blocks and banks.

Mong Huat & Co. was at 97/99 North Bridge Road, where very few original buildings remain. North Bridge Road is long, and a peculiar numbering system appears to survive. Combining information from both of the offices I visited, I discovered that nos. 97/99 was just west of Coleman Street, under what is now the Funan IT Centre. In the Archive, I saw on microfilm a drawing of the Mong Huat premises, which comprised two old-style Chinese shops with living, etc. quarters upstairs and open fronts to the shops that were closed at night by an extending metal lattice. There was a big yard at the rear. This firm also remained in business throughout World War II, removing in the late 1950s.

In 1964, it was at 107, Greenfield Drive, under the management of Mr. Sim Kwang Kern, selling radio and television

sets and sound reproducing and recording equipment. The effective date of termination of the business was at the end of November 1992. I have yet to discover if the actual proprietors of the firm were of the same family throughout. The land on which the shops stood in North Bridge Road was leasehold. At one stage, Mong Huat & Co. produced PAGODA 78 rpm records.

There are two finely refurbished 'colonial' type buildings in Stamford Road (at the North Bridge Road end) where the Talking Machine trade was situated. Until recently, some little plates high up on the fronts of the premises revealed who were the earlier occupiers. With redecoration, these have been removed. Stamford House (Figure 2) has a building date of 1904 at the top. Neither this nor the other (Figure 3) has a record retailer in it (but I can recommend the *excellent* Thai-Chinese restaurant in the latter, among its other shops!) I may be able to continue this research during my next visit to Singapore. ■



Figure 2. The elegant 'colonial' façade of Stamford House, Stamford Road, Singapore



Figure 3. The second 'colonial' style building on Stamford Road, Singapore.

A Note on Peter Dawson

[Editors' Note – The following letter was received by our Membership Secretary, Colin Loffler, following an enquiry he made. As it may be of interest to some of our members, we reproduce it below, with the permission of the sender and the recipient.]

Thank you for your letter of enquiry of the 5th. As you can see from the heading of this letter I established the [Peter Dawson Appreciation Society] in 1982 and after 9 very busy and eventful years, wound it up in 1991. I am now in my 75th year, but I still answer letters such as yours, as my name and address are stated in *Once a Jolly Swagman* by John Vose and on at least one EMI LP cover and on Pearl Records cassettes, for whom I supplied photos of P.D.

I was helped a lot by your society in my early years, two correspondents were Dave Roberts (your equivalent in those days) and Frank Andrews who knew as much about Dawson as even Timothy Massey, and that's saying something. Massey was engaged for years with Mike Comber in a very comprehensive discography of P.D. They did a huge amount of research, but I don't think it was ever published. I was not into the details of Dawson's recording career, only his forthright Bass Baritone singing, and the Edwardian and Victorian ballads that he sang so well. I have sung his songs (unaccompanied) since my voice 'broke' at 16 years. I was Treasurer and Secretary of the local Male Voice Choir

and also a member of a pub singing group who sing every Friday night at a local hostelry – Dawson songs, such as *Sgt. Majors on Parade*, *Road to Mandalay*, *Devonshire Cream and Cider* and *Changing of the Guard*.

In 1991 I sent all memorabilia on Dawson out to our Aussie Vice-President, Peter Burgis, ex-Nat. Library of Australia and The Nat. Film Archive. He has made cassettes of P.D. under The Kingfisher label, I haven't heard from him for quite while now ... He too, was engaged in a book on Dawson's career, and it was near to publishing last I heard.

Prof. Jeffrey Richards of Lincoln Uni is also publishing a book on Imperial Singers, with a section on Dawson and his Kipling songs, for which I gave Prof. Richards as much as I knew at the time.

I did not charge Subs, but did accept small donations. I funded the Society by selling **all** the remaining stock of WORLD RECORDS 4-LP *The Very Best of Peter Dawson*, 96 sets in all, a few cassettes for £10, P & P included.

Alas, you got to me too late, Colin! I still listen to his songs and sing them to my friends. Have you heard of the Aussie folk singer, Slim Dusty – sang *The Pub With No Beer* – well, he has just broken Dawson's record of staying, I think 47 years, with Gramophone & Typewriter, HMV, and EMI.

Ron Hughes (ex-PDAS);
Bridgend, Glamorgan.

Soundings

A selection of miscellaneous and anonymous facts and opinions, contributed by members

Comparisons with Live Music

The question of preference for the 101 against the 102 and of the 127 against the 130 continues to be raised. None of those who raised these issues had done a live music comparison! Even when they had a piano, none thought of using it to validate their views.

If the 127 and the No. 4 soundbox gives a sound output more like real music than the later items, then those calling for the older items have a great plus point.

But of course, it is not this simple. Does the listener when making the choice of reproducer go for accurate reproduction or what he will describe as a good tone?

Comparisons of Soundboxes

A similar situation [as with the models mentioned above] exists with the No. 4 and the No. 5 Series soundboxes. On one thing there was agreement – the alloy used for the back of the body on the latest of the No. 4s was rubbish. The much cheaper Goldring copy was, very surprisingly for its price, made of good materials. Yet, unlike so many Goldring products, their No. 4 copy soundbox is rare.

From measurements made by S.K., a No. 4 soundbox cannot be satisfactory for electrical recordings made after the later 1930s, but, fitted with a special thin mica diaphragm, it might be good. To be practical, a protective cover will be needed, but this can easily be recovered from a scrap soundbox and Araldited in place.

Perhaps someone with knowledge of thin mica diaphragms could write a note for the magazine.

HMV Gramophones with Saxophone-shaped horns

Much is said about these, but far too much of it is contradictory. One person said they used a No. 4 soundbox, another said a 5a and the system was of matched impedance. All said the horn was mathematically planned for proper sound exposition, but they disagreed as to whether it was exponential, tractrex, or according to some other law! Voigt used the tractrex form, confessing he could never come to terms with the mathematics of the exponential horn. But P.H. says the exponential format is the simplest – ‘too simple for Voigt’s taste’, so Voigt spoke tongue-in-cheek! According to an EMI spokesman, the bottom curve of the saxophone format was to correct for the imbalance of sound velocities in the horn produced by the bend at the end of the tone arm where it joins the horn and the bend where the soundbox joins the arm. I am very sceptical as HMV said the same in 1928 with the re-entrant horns, claiming that one arrangement of bends corrected for the error created by previous bends!! Listening shows how wrong this story is. Yet H. says the HMV with saxophone-shaped horn is splendid and at least as good as an EMG Mark IV. Only listening can say if this is so.

Oh, and can anybody tell me the model numbers of those saxophone-horn HMV gramophones? H. says there were two models, a large and a smaller. Neither B. nor C. identify such models in their books, nor does the Japanese-published book, even though this illustrates and comments on the obscure 118 machine.

Information Needed about Young Singers

Stephen Beet, known for his work in tracing British boy-sopranos who released 78-rpm discs during the first part of the 20th century, and for bringing their work to the public's attention via Amphion's The Better Land series of CDs, and Frank Edmonds, who has been working for some years on the preparation of a world-wide discography of young singers, have joined forces to seek out more information about these often forgotten young artists.

The late Ernest Lough once remarked that young boy soloists have relatively short 'shelf-lives', and that when a boy's voice breaks, his singing career usually ends. The result of this has been that few boy singers have had enough time to build up a sufficient quantity of recorded work to ensure that their names would remain known when they stopped singing. Lough, together with Derek Barsham and Billy Neely, were notable exceptions to this rule, but most of the other young soloists, both boys and girls, who charmed their audiences and released records during the first half of the 20th century have sunk almost without trace.

Although a number are still alive (often in their eighties), and have been located in various parts of the world, and the life story of others is known, there are still many names about which we know nothing and also have no clues about where to start looking.

If any readers can supply information about or can help us track down, these former soloists, we shall be most grateful. Where known, the dates and labels of their recordings is given below in parentheses.

BRITISH AND USA BOY-SOPRANO SOLOISTS:

- Clifford ADAMS (1934, Regal Zonophone)
- T. L. J. Grant ANDERSON (1927, Columbia)
 - St. George's Chapel Choir, Windsor
- Master W. ASHWORTH (1928, Radio) – Southwark Cathedral
- Frank BIRD (1939, Columbia)
- Master John BONNER (1928-1930, Columbia)
- Darwin R. BOWEN, Jr. (USA, June-July 1927, American Victor)
- Master John BOXALL (1930, Parlophone)
- Jimmy BOYD (1953-1954, Philips)
- Master Harold BRIGGS (1931, Regal)
- Master ---?--- BULWORTH (pre-1927, but no information known)
- Master Gordon CARTER (1934, Rex)
- Desmond CASEY (1933, Parlophone) – 'The Phenomenal Australian Boy Soprano'
- Master Patrick COLEMAN (1937, Beltona)
- Master Alfred CONN (1937-1938, Crown and Rex)
- Master Thomas CRIDDLE (1943-1944, HMV)
- Jackie DAVIE (1933, HMV)
- Master Iwan DAVIES (1931-1932, Decca and HMV) – London Choir School, and All Souls, Langham Place, London
- Master Leslie DAY (1933, Columbia)
- Master Dennis DIEHL (1932, HMV)
- Chorister: Master John DOVE (1931, Eclipse)
- Master James DUGAN (1928, Broadcast)
- Master Jimmy FLETCHER (1936, Crown)

Denis GONET (1935, Regal) – 'Phenomenal
 13-year old boy with a man's voice'
 Master John Gwilym GRIFFITH (1929,
 Columbia)
 Teddie HARCOURT (1930, Parlophone)
 Master Billy HILL (1934, Regal Zonophone)
 Sonny HIRST (1933, Regal) – 'The Singing
 Newsboy'
 Claude ISAACS (USA 1917, Edison Blue
 Amberol cylinders, and American
 Victor disc)
 Scout Teddy JAMES (1930, Broadcast) –
 City Temple, London
 Master Jimmy KELLY (1938, Rex) –
 Granada, Willesden
 Master Roy KEMP (1935, Decca) – 'Treble –
 With the Sixteen Singing Scholars'
 Master David KIDD (1932-1933, Decca) –
 'The Boy Soprano from Glasgow'
 Master Raymond KINSEY (1933, HMV)
 Master Walter LAWRENCE (USA 1912-
 1913, Columbia)
 Master Bobby LEMAIRE (1929, Broadcast)
 Master Cyril LEWIS (1935, Decca) – 'Treble
 – With the Sixteen Singing Scholars'
 Master Alasdair MACINNES (post-1941,
 Columbia)
 Mickey MAGUIRE (1953, Decca)
 Master Derek MIDDLETON (1932, HMV)
 Michael MORLEY (1951, Decca)
 Billy MURPHY [said to be an Irish boy-
 soprano, but no information known]
 Frank NICHOLS (1932, Broadcast) – 'Boy
 soprano'
 Master Robert D. PEEL (1928, Columbia)
 Master James PHELAN (1935, Decca and
 HMV)
 William PICKELS (USA 1915, American
 Victor)
 Master John PORTER (1930, The Victory)
 Master Thomas QUIGGLE [No information
 known]
 Master Leonard ('Lennie') ROBSON (1931,
 Beltona)
 Tommy SANDILANDS (1930, Zonophone)
 – 'Boy tenor', (i.e., natural boy-
 contralto)

Master Trevor SCHOFIELD (1929-1930,
 Columbia)
 SINGING TWINS (1932, Regal) – Believed
 to be a boy and a girl
 Mansel SQUIRE (1951, Decca)
 Dillwyn THOMAS (1937, Columbia)
 Master Thomas TWEEDIE (1932-1933,
 Decca) – Tyneside
 Robert WARDELL (1950, Parlophone) –
 Kirkintilloch Junior Choir, Glasgow
 Leslie WALMSLEY (1932, Broadcast)
 Norman WARE (1928, HMV)
 Brucie WEIL (1953, London)
 Desmond WHITE (1932, Parlophone)
 Michael WILKINSON (1954, Sound News)

BRITISH AND USA YOUNG GIRL- SOPRANO SOLOISTS:

Maureen CHILDS [No information known]
 The CORONA BABES [No information
 known]
 Evelyn GRIFFITHS (1930, Regal) –
 Recorded duets with Master Charles
 HAWTREY
 LITTLE BARBARA (USA, 1953)
 Gayla PEEVEY (1953-1954, Philips) –
 Recorded duets with Jimmy BOYD
 Ann STEPHENS (1941-1947, HMV)
 Maggi STOTT (Rex ??) – The Little Singing
 Mill Girl

A final note: our interests are not
 restricted to young artists who released
 78-rpm discs. Information is also sought
 about those who released LP albums in
 Britain, such as Nicholas Sillitoe (1984,
 EMI), Michael Ward (1973-1974,
 Philips), and Philip Watkins (Cambrian
 label), and about young soloists who
 became famous overseas, especially in
 Australia and New Zealand (e.g., Richard
 Bonsall), Belgium (e.g., Bertje; Kiki),
 France (e.g., Damien; Romeo), India,
 Portugal, and the countries of Asia and
 Central and South America (e.g.,
 Donizeti, in Brazil; Pedrito Fernandez, in
 Mexico).

Book Review

'A Slice of Geordie Heritage'

by Ray Stephenson

It has long seemed strange that British researchers have published tomes about Jazz, Blues, Opera and other 'foreign' music forms, but that they have carried out little or no research on 78 rpm records of the ethnocentric music of the British Isles. Ray Stephenson has made an excellent start with his investigation of those records that featured the dialect of Newcastle upon Tyne.

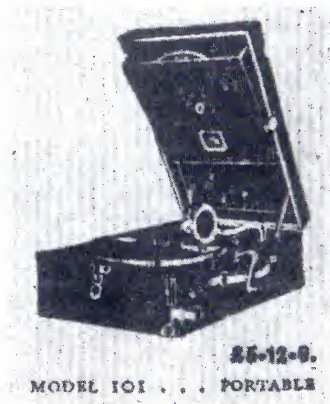
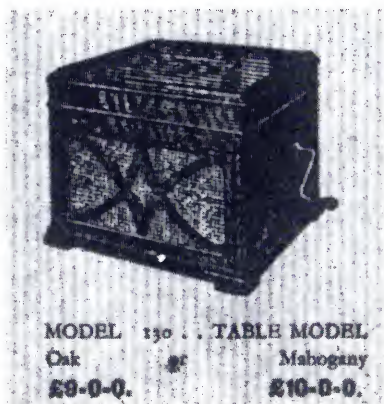
Ray tells us how he got started on his project, which turns out to be how many of us got into the record research business. He was looking in junk shops for jazz and blues records but picked up anything that seemed unusual and interesting, which in his case, meant records of Geordie songs and humour. His booklet mentions many artists whose names will mean nothing to most collectors and whose records will seldom, if ever, surface 'South of the Tyne'. He gives brief biographical information on many of these artists and fits them into their historical and social context, all of this information being supported by an extensive discography.

The best-known artist referred to is C. E. Catchside Warrington, who recorded Geordie songs under this name and comedy sketches under the name of Eric Foster. Many collectors probably know him, but what about Harry Nelson, Dewey Gibson and Adam Tomlinson, to mention some of the artists covered? Adding to the interest is an indication of the rarity of some of these records – in fact, copies of some of them have failed to surface.

This is a pioneering work in a field that has, up until now, been strangely neglected and I cannot recommend it too highly. Works of this type need our support and, particularly in view of the low price at which it is offered, should be in everyone's library.

Bill Dean-Myatt

A SLICE OF GEORDIE HERITAGE, by Ray Stephenson. 44pp, 144mm × 210mm. Available direct from the author at £3-00 (p & p included), at [redacted] Choppington, Northumberland; NE62 5YH.



Obituary

Jim Dowdeswell

It is an immense sadness to be reporting so late the death of a friend which occurred a whole year ago in October 2000.

Members in his native Northamptonshire may have been aware that Jim had taken his own life at that time, but I have only just heard the facts in the summer of 2001.

I last saw Jim at the Northampton Phonofair in June 2000, and first met him at the antiques fairs held in the old London Transport bus garage at Clapham in the summer of 1976, so we knew each other for almost 25 years. He worked all his life in the leather tanning business and built up to running his own tannery in Northampton, which I sometimes visited. As has befallen so much of British industry, Jim's major contracts were all lost to third world operations and the tannery closed two years ago. However, money was never a driving force in Jim's life and he might have lived on in early retirement without financial problems.

Sadly, however, he carried a huge burden of anger and resentment at having been sent to boarding school at a very early age. He confessed to me that bad childhood experiences had clouded his whole attitude to life from then on. Memories of those days frequently depressed him.

Jim liked both records and machines and had a love of jazz and early blues singers as well as of modern rock music. His front room housed an eclectic mixture of phonographs and gramophones together with electric guitars on stands on the floor. One had the impression that music was very important to him. Jim was a very honest and honourable person, as anybody who knew him would testify. I was shocked and deeply saddened when I heard how he had died.

He was twice married and leaves a son and a daughter.

Howard Hope

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Reports

London; 15th May 2001

The May meeting featured John Passmore presenting one of his very entertaining evenings, this time entitled 'Music for the Keyboard'.

The first keyboard player, who had a day job as Prime Minister of Poland, apart from being a musician, was Jan Paderewski, playing his own *Minuet* in G on HMV 045530, recorded in July 1911. A more recent recording followed of Vladimir de Pachman playing Chopin's *Nocturne* in B Major. The first half of the programme concluded with several pieces played by Richard Burnett on period keyboard instruments from Finchcock's Museum at Goudhurst, in Kent. The music, which was contemporary to the instruments played, ranged from Farnaby to Croft and Stanley through Haydn to Mozart. The first half finished in rousing style with Mozart's *Rondo Alla Turca*, with Turkish effects played on a grand piano by Johann Fritz of c.1814.

The second half opened, after a break for tea and coffee, served with the usual aplomb by Wyn Andrews and Gwen Edwards, with Liszt's Second *Hungarian Rhapsody* performed by Shura Cherkassky, followed by two harpsichord pieces played by George Malcolm – *Bach Goes to Town* and *Bach Before the Mast*.

An unnamed country organ followed next, played by Daniel Bell, with two short pieces by Bach and Handel. Irishman John Field was represented next by his *Sonata, Op.1, No.1*, played by Richard Burnett on a Clementi grand piano of 1822. This was followed by his *Nocturne* in B Flat Major and *Rondo* in A Flat Major.

The rousing finale in John's engrossing programme was the *Batalia Imperial* by Juan Bautista Cabanilles, played with great vigour by Jonathan Woods on the harpsichord.

Another enthralling programme, and thanks are due to John for the time, effort and research that had gone in to make the evening so memorable.

Tim Wood-Woolley

London; 19th June 2001

On 19th June, the London members gathered in Bloomsbury for one of the ever-popular 'Hen's Teeth' evenings. For anybody in the south-east of England who has never attended one of these meetings, they are a themed miscellany of people's favourite records and are hugely enjoyable.

The first off was our Chairman, Howard Martin, with his Mikiophone and a recording by Leslie Sarony, *Ride Upon a Camel*. Barry Raynaud showed us some of his box sets of samples from HMV, including a Silver Jubilee sampler from 1935. Wyn Andrews demonstrated some musical postcards from holiday resorts advertising their pleasures, John West extolling the delights of tinned salmon, and finally a fund-raising record by the two stalwarts of radio comedy, Richard Murdoch and Kenneth Horne.

Tony Dutton played a 7" Berliner of Miss Kate Cove singing Gounod's *Serenade* dating from 1901, and the trio from *I Lombardi* on HMV DM 126 with Caruso, Farrar and Journet; later in the evening he entertained us with a recording from Leoncavallo's operetta-like *Zaza*, sung by Geraldine Farrar again, on HMV DA 209.

Ewen Langford played a modern recording from the Wigmore Hall of Angela Hewitt playing an extract from Bach's 6th *French Suite*.

Frank Andrews showed his 'Selecta' portable gramophone and gave a history of the Selecta company, playing an 'Owd Shuttleworth record. Colin Armfield brought some of his record sleeves, including an Edison and an

Edison Bell and from various dealers. Tom Little played a Magic Disc of a horse-racing game, which gave a choice of six different winners depending upon the groove the needle fell into at the start of the record. Tom also showed a superb record of King George V and his family, pressed to celebrate the Silver Jubilee.

Graham Bowden played a slightly strange 45rpm disc entitled *The Story of Malaria*, which may, or may not, be advertising a patented remedy for the disease. Geoff Edwards presented a recording of a player piano of the *Under the Double Eagle* March, played by four hands on one instrument.

Dave Roberts had two early Peter Dawson recordings on Nicole and Pathé. The Nicole recording, *Rocked in the Cradle of the Deep*, dating from c.1903/4, was played, and although its speed was a little difficult to determine, it proved to be an excellent performance.

Howard Martin brought the evening to a close with, naturally enough, two selections by Billy Williams from a CD produced by Julian Myerscough.

Tim Wood-Woolley

London; 17th July 2001

The two-part meeting started with Tim Wood-Woolley speaking on the subject, 'Claudia Muzio – the Voice of the Century'. Claudia Muzio had a wonderful voice, but she did not have the acclaim she deserved. She was born Claudia Basati on 7th February 1899 into a theatrical family.

Her operatic *début* was in *MANON*, 1910. She started recording the following year. The first record we heard was a Nimbus transcription from HMV 053264, *Si mi chiamano Mimi* [from *LA BOHÈME*.]

Muzio first appeared at La Scala, Milan in 1913 – and at Covent Garden the next year. Unfortunately, she never resumed in London after the Great War. During the war she was in Italy and the USA, recording only for

Edison and Pathé – labels whose limited distribution may have narrowed her fame.

Next we heard Pathé 63201 [transcribed and pressed on shellac by International Record Collectors Club] – *Ritorna vincitore* from *AIDA*. The voice had distinctly matured. Then we turned to the people who really did know about recording the voice – Edison. From 1924, we heard Edison 82300 – *Sicilian Vespers* (Verdi). Muzio escaped the quirky musical policy of Mr. E! By then, her voice was better still.

Claudia Muzio is still remembered in Argentina, where she spent much of the 1920s. Later she appeared in New York, and, triumphantly, in Chicago. In 1934, she began her best-known recordings, though the voice was by then, perhaps, past its best.

From 1935, we heard the Mimi song on Columbia LX 538. And lastly, Muzio's most famous recording, *Addio del Passato* [from *LA TRAVIATA*] on Columbia LX 655, made a year before her death – her voice dramatic, poignant, and still beautiful.

The second part of the programme was given by Barry Raynaud, who spoke on 'THE GEISHA – by Sidney Jones and others'. [The other composers were Napoleon Lambelet, James Philp and Lionel Monckton.]

Barry found, in 1949, a Broadcast Twelve of *Gems from THE GEISHA* – recorded about 1928, with vocals by John Thorne and, possibly, Thea Phillips. Just 50 years went by until he got his next recording of the show – a CD recorded in 1998. He was struck by the tunefulness of the music, which was way ahead of its time.

THE GEISHA was produced by George Edwardes at Daly's Theatre in 1896, and ran for 760 performances – a sensational run. (By comparison, *THE MIKADO* ran for 672.) It continued the fashion for the Oriental from that show through to *A CHINESE HONEYMOON*, *THE CINGALEE*, *MADAM BUTTERFLY*, etc.

Sidney Jones had already been successful with *A GAIETY GIRL* – then had followed *AN*

ARTIST'S MODEL. He went on to write *A GREEK SLAVE* (1898), *SAN TOY* (1899) – which is still remembered, *MY LADY MOLLY* (1902), *THE HAPPY DAY* (1916) with Paul Rubens, and no doubt others. He conducted the theatre orchestra and was much liked by the musicians.

Barry played us many of the fine songs from *THE GEISHA*, including *Happy Japan*, *The Amorous Goldfish*, *A Geisha's Life*, and the stirring song by Lionel Monckton which became a stand-alone success, *Jack's the Boy*. These were extracts from the Hyperion CD A 67006, with present-day singers, Lillian Watson, soprano, Sarah Vivian, soprano, Sarah Walker, mezzo, Harry Nicoll, tenor, Richard Stuart, baritone, and Michael Fitchow, baritone, with the New London Light Opera Chorus and Orchestra, conducted by Ronald Corp.

As *THE GEISHA* had its last performance before recording began in London, there were no recordings by members of the cast during the run of the show. But Marie Tempest, Denise Orme, and Robert Evett, original cast members, did record some items from *THE GEISHA* years after the show closed. Congratulatory words of thanks for a delightful evening, to both presenters, were proffered by our Chairman on behalf of us all.

Paul Collenette & Frank Andrews

Midlands Group, Birmingham; 21st July 2001

The themes of this evening's two presenters could not have been more different. As Eddie Dunn, our Chairman said in his vote of thanks, 'One stayed at home and the other went on a world tour'.

Roger Preston kicked off with a presentation advertised as '**I Haven't a Clue**'. Those of us who thought this might be a quiz were very relieved to find that this had been a provisional title, and that what we were treated to was a presentation based on a very topical and local theme of the Tenth

Anniversary of the opening of Birmingham's world class Symphony Hall. Roger actually gets paid for working there.

In between playing recordings of artists that had either appeared at or had had some connection with Symphony Hall, he threw in a few entertaining back-stage anecdotes for good measure. Discretion forbids me to repeat these in print.

We heard recordings by the CBSO of course, but this time departing from their usual classical repertoire, with *Take the 'A' Train*. Among the artists then queuing up were –

- ♦ **Andy Williams** (*I Left My Heart in San Francisco*);
- ♦ **Nicolai Gedda** with **Ernest Blanc** (*Au fond du temple saint*);
- ♦ **Art Garfunkel** (*Scarborough Fair*);
- ♦ **André Previn** (*The Man I Love*);
- ♦ **Kiri Te Kanawa** with **José Carreras** (*One Hand, One Heart*);
- ♦ **Ella Fitzgerald** (*Sing Song Swing*).

A very wide, interesting mixture of styles, moods and *tempi*. OK, so Ella never appeared at Symphony Hall, but her husband did, and any excuse is good enough to include a record by Ms. Fitzgerald.

In the second half, Bill Dean-Myatt in his presentation '**Jazz is Where You Find It**' took us out of the comfort of our imaginary seats in the concert hall and hurled us into a journey round the world to hear artists we hadn't heard before, some on record labels we weren't familiar with, from countries most of us hadn't been to. Apart from the first record, which was recorded in 1978, the recording dates covered every decade from 1909 to the 1950s.

First, to THAILAND for the **New Whispering Gold Orchestra** on Poodle Records – *Them There Eyes*. A private, live recording, and all the more fascinating for that.

Then –

DENMARK: on G & T, **Theodore (Tippy) Lumbye** – *Mumbling Mose*. Recorded in 1909, this must have been quite a revelation at the time.

INDIA: on HMV, **Jimmy Lequene's Grand Hotel Orchestra** – *Soho Blues*. The banjoist was Al Bowly, who wasn't allowed to sing as 'his voice was too effeminate'!

HOLLAND: on Vox, **Gregoire Nakchounian and his Russian North Star Orchestra** – *Schreevepoort Stomp*.

Bill had subtitled his presentation '**Or Jazz is What You Think It Is**' and his next two records justified this. From CHINA, on the New Moon label, we heard extracts of **Chin & Co.** playing *The Tiny Narcissus* and *The New Drizzling Rain* – both unmistakably Chinese. Incidentally, Bill cannot find examples of jazz in China and would be pleased to hear from anyone who knows of any. Then followed, amongst others –

RHODESIA (?) – on Gallotone, the **Bulawayo Sweet Rhythms Band** – *In the Mood* (better known [*sic*] as *Wena Buti Lalela*).

CHILE: on Victor, the **Santiago Hot Club Band** – *Copenhagen*.

AUSTRALIA: on Regal Zonophone, **Jim Davidson & his New Palais Royal Orchestra** – *Original Dixieland One Step*.

HAWAII: on Columbia, **King Benny Nawahi's Hawaiians** – *Tickling the Strings*.

MARTINIQUE: on Ultraphon, **Flavius Notte & his Creole Band** – *'Tain't No Sin to Take Off Your Skin*.

It was a mix of fascinating sounds and foot-tapping music interspersed with Bill's snippets of information about the recordings and the music, drawn from his deep interest in the hobby.

Roger and Bill's contrasting themes and research made for a very entertaining evening which overcame (almost) the shortcomings of our ageing sound equipment. Their efforts were thoroughly enjoyed by all and earned the warm applause given, and the thanks of the Chairman.

Len Bailey

Northern & Midlands Groups Joint Meeting, Alston Hall, Lancashire; 17th June 2001.

The beautiful Alston Hall was the venue for the sixth joint meeting of the Northern and Midlands Groups, when 27 members enjoyed a buffet lunch before getting down to the serious business of the meeting.

There were two speakers, as usual, one from each group. They were Richard Taylor from the Midlands Group, and Ted Hock from the Northern Group.

Richard's theme was **Record Oddities**, and he started by demonstrating the largest and the smallest. The 20" Pathé Disc was loaned and played by Miles Mallinson on his Pathé Oxford, and the 1¼" Queen Mary's dolls house record was shown and then played *via* a video screen. American oddities designed to be played only on their own machines included – Aretino discs with a 3" hole, Harmony discs with a 1", and a Standard disc, with a 9/16" hole. The Busy Bee, with its large slot off-centre and corresponding lump on the turntable surface tied in with their non-standard size mandrels and cylinders.

Only the Fibre Stollwerk record was shown. (I think Richard couldn't resist the Chocolate disc long enough to reach the meeting!)

A Vitaphone sound-track record was shown but not played. These ran at 33 $\frac{1}{3}$ rpm, with synchro marks for setting up. They played for 10 minutes, to match the film time.

A very amusing Speak Your Weight 'Master Brain' was played before going into the field of Home Recording Discs. Richard showed the Fay system.

Post Card records including Tuck cards, Flexible, See through, Filmophone, Durium and Goodson, were all shown, and a celluloid disc was played to demonstrate its high quality sound.

Advertising by means of records has been in use since recording began, and a large number of those were shown, including the beautiful Dewar's Whiskey disc. Puzzle records for amusement, games (Magic Track) and Fortune Telling (HMV B.3979) were demonstrated.

The World record couldn't be played as the constant linear speed adaptor was in Telford. Several Picture Discs including some very beautiful South African HMVs, Vogue from the USA, and a Trusound were demonstrated.

Richard finished his very interesting and amusing lecture by showing a 16" 16²/₃ rpm speech record, but due to lack of time, was unable to play it.

Ted Hock's lecture was machine orientated, based on the wonderful **Electrical Reproducers produced by E.M.G.**, starting with an amazing *two valve* amplifier in a lovely mahogany cabinet, owned originally by Edward Sackville-West, and having some 70 years behind it. This was coupled to an E.M.G. pick-up, designed and built by Davey in 1931-1932, on a Lenco turntable and played out through an Acoustical Concert Labyrinth loudspeaker, looking more like a 1950s washing machine than a loudspeaker, but the results were quite amazing.

This incredible set up was demonstrated by playing –

- ◊ the *Tarrego Tremolo* study, played by Segovia
- ◊ a speech record by Mrs. Sarojini Naidu
- ◊ the Dvořák Cello Concerto, by Casals
- ◊ the soprano Erna Berger singing *Tiefe stille um mich*, from *IDOMENEO*.

These all illustrated the extremely detailed sounds available on the E.M.G. equipment up to 70 years ago.

To demonstrate further how the amplifier performed, Ted then coupled a modern CD player into it, to show its amazing characteristics, with only 3 watts output and mono reproduction.

A short break ensued while Ted connected into his speaker system, a 1959 LP-capable table cabinet, complete with Lenco turntable, E.M.G. amplifier and radio. On this set up we heard snatches from –

- ◊ Respighi's *Les Oiseaux – The Hen*, on a Mercury LP

- ◊ Mussorgsky's *Pictures at an Exhibition – Promenade*, on a 12" 45 rpm Nimbus Disc.

The reproduction was to a standard we had come to expect as Ted's programme progressed.

Ted concluded with an apology that he couldn't bring one of his E.M.G. corner speakers, as they couldn't get one into the car. He then advised members to stick to mechanical equipment as it is so reliable.

Votes of thanks came from Phil Bennett and Gavin Mist.

Miles Mallinson

West of England Group; All-Day Event, Exeter; 7th July 2001

Lacklustre weather was soon forgotten on arrival at the Exeter College Conference Centre. A warm welcome from the organisers and we were shown into a room displaying a spectacular array of machines, cylinders, discs and ephemera of all sorts. There was no shortage of experts in their respective fields to talk you through. It was a sight to behold and commanded a great deal of interest and discussion throughout the day. From the very outset one was assured of a really good day ahead.

But first things first. Congratulations must go to the two Pauls – Morris and Collenette, who together with a dedicated team, took the plunge and provided this well-organised and thoroughly entertaining day. Those who could not make this event would be well advised to book early next time and avoid disappointment.

The introduction by Regional Secretary, Paul Collenette, led into a photo-call and a chance to record for posterity, the thirty-five members plus who were able to attend. Regrettably, the local press did not arrive, as was hoped, but an ample supply of cameras, including a stereoscopic one provided by Peter Curry ensured that the event was well and truly committed to film.



Figure 1. At least some of the people who attended the All Day Event at Exeter.

Paul Morris, first to entertain us, explained that his presentation **"Some Favourites and Some Oddities"** would address a number of misconceptions about Edison Blue Amberol cylinders. By way of an overture, Paul played *Le muette de Portici*, a fiery start, by the Garde Republicaine, a personal favourite. An illustrated explanation of 'mass production' moulding techniques for Blue Amberols followed, and Paul explained that during their production period, 1912-1929, not all Blue Amberols conformed to the 160 rpm, 4 1/4" long, 4 minute format. This was demonstrated by the rendition of Luders' Cavalry Charge, announced by Arthur Collins and played by the Edison Military Band, it being one of the longest playing Blue Amberols ever made. An English Language Blue Amberol, played on an Edison Standard, with a 'Model O' reproducer, at an adjudged 90 rpm or slower, dismissed the idea that Blue Amberol speeds were always 160 rpm. A rare 2-minute Mexican Blue Amberol, one of only 2000, delighted the audience with the song *Los Chamacos*. Groove pitch also came under scrutiny, with a snatch from a 6-inch Blue Amberol Ediphone School Record, with its 150 grooves per inch.

The presentation went on to explore examples of the dubious world of dubbing, and the audience joined in the 'Was it or was it not' game. An example of captured 'noise off' sound certainly provided amusement to the assembly when in the background of *Secrets Intermezzo* the Blue Amberol seemed to have

the distant sound of a steam train faintly recorded on it at the very beginning. Paul concluded with some more favourites including an excerpt from Puccini's *La Bohème*. The lunchtime spread prepared by Anne Gunn was worthy of special mention. The choice and quality of the cuisine was of the highest order and Anne's pineapple cake provided a memory to be treasured. Our thanks to Anne, and her worthy assistant, Thelma Kent. Well done, girls!

After much eating, drinking, conversing, reviewing the displays and listening to machine demonstrations, the presentations resumed with Robert Parker taking us **'From mono to modern'**. The presentation took us through some of Robert's own work in remastering vintage 78s to CDs in 'Surround Sound'. The presentations provided comparisons between the original and the remastered work. This was clearly a speciality close to Robert's heart and he explained that what was once his hobby had become his occupation. Nonetheless, Robert warned that it was possible to digitally crush the life out of records by 'over-de-clicking', so finding the correct balance was very important.

First to be played was the famous 1942 'On The Beaches' speech by Winston Churchill. This was compared to an untouched recording of Shelley, the Churchill imitator, then followed by a 'de-crackled' version of the same record, the differences being discernible even to the untutored ear. Robert related his

account of a trip to New Orleans in search of a band that could use period instruments to reproduce the naturally balanced recording of King Oliver's Creole Band. The results were demonstrated on an EMG machine, playing a 1998 recording of *Dippermouth Blues*, followed by a 1923 Gennett recording of the same piece. Other examples played included an early 1930 Bix Beiderbecke played with a thorn needle (it was as if the band had joined us in the room), a 1923 *Sobbin' Blues*, played by the Benson Orchestra of Chicago on Victor, an early 1920s Edison Diamond Disc of Charles E. Matson's Creole Serenaders playing *'Tain't Nobody's Business If I Do* heard as nature intended on an Edison disc phonograph (a laboratory model which happened to be handy).

Of course, not everything we heard was good and Robert brought us down to earth with a bump when demonstrating some of the horrors that can emerge from overdoing electronic reproduction. Clearly, there is a balance to be struck once the recording engineer starts to work on an original recording and much will depend on what the outcome is designed to achieve. The California Ramblers and Spike Jones (in surround sound) closed this presentation which was full of surprises.

Introducing himself, Paul Collenette offered us all **"Highlights from my Diamond Disc collection"** and what a collection he has. Paul explained that before Edison introduced his discs in 1912, he had spent \$3 million on the project. Many patent problems had to be overcome.

Edison also experimented with groove pitches upto 450 per inch. These records would play up to 20 minutes, played at 80 rpm, using a special long-playing reproducer. An offset head was designed to reduce tracking error. Part of a long-play disc was demonstrated. Paul demonstrated other examples of Edison reproducers, including a 1926 spring-loaded model designed to enhance dance band music (incidentally, Paul's main choice in music).

An explanation on the introduction of 'Close Up' music, intended to compete with electric recordings, concluded Paul's presentation, but not before he had interspersed this graphically educational treat with a sprinkling of his favourite Edison Diamond Discs. These included –

◇ 50243 – *Tickling love taps*, an early transfer-process disc, played by Jaudas' Society Orchestra, and

◇ Edison's *Let us not forget*.

We also heard *Razzle Dazzle*, a two-step by Lenzberg's Riverside Orchestra, which is thought to have Teddy Brown on xylophone, long before he became more famous in England. Paul went on to play *Parade of the Wooden Soldiers* by Vincent Lopez' Orchestra, and before playing Joe Candullo's disc of *Moonlight on the Ganges*, we heard an excerpt from the 12-inch advertising Diamond Disc of this very number! A rare treat. Paul concluded with *Singapore Sorrows*, by B. A. Rolfe's Orchestra.

After further refreshment, Bernie Brown provided some tips on how to **"Rescue, Restore and Relax"**. The centrepiece of Bernie's display was a handsome Columbia Graphophone BX, in the later stages of restoration. This machine incorporated an unusually large reproducer, and a 'kicking shoe friction amplifier', which purportedly provided 16 times amplification. The general consensus from the floor was, however, that this was rather a fanciful manufacturer's claim. Acquiring the machine was a must for Bernie, despite finding it with a dilapidated case, missing horn and winding handle and rusted metalwork. The triple spring motor was capable of playing 6-inch, 3-minute cylinders for up to 20 minutes on one wind. The professional restoration had been achieved with the help of fellow members, such as Mike Field, who had faithfully remade the case using whatever could be salvaged from the original, and recreated mouldings, stained to match. Salvaging the case front meant that the machine still carried

its original transfer. There were no short cuts to this job so well done. A good deal of time, effort and patience, not to mention wire wool and methylated spirits went into this labour of love, and after much searching, a suitable 56-inch horn had been found in Birmingham.

Some secrets of the trade followed and Bernie, in true market trader fashion, demonstrated the merits of his favourite 'Quick and Easy' case reviver. Should you wish to make your own, he explained, equal parts of white spirit, methylated spirit, white vinegar, and boiled linseed oil would do the job just as well. Applications of restorer and a few seconds of frantic polishing to one half of some sample wood pieces demonstrated the before-and-after effect. Other suggestions offered from the floor included liquid Chemico and a water-vinegar mix. Bees' wax was naturally the best finishing agent. When selecting glues, Bernie was not averse to modern synthetics, but he warned that the degree of desired permanence should always be the first consideration. Good old-fashioned scotch glue did provide a reversible process, should that be a requirement.

Then on to relaxation, and after a small selection of Edison Blue Amberols, a

Columbia Graphophone portable, c.1929, played us out. The machine was entirely original, as testified by Bernie's family, who had owned it from new. Notwithstanding the possibly exaggerated claims for the plano-reflector tone arm, it played Bernie's chosen pieces with gusto. A fine cross section for all tastes including *The Laughing Policeman* by you-know-who, a whistling solo by Ronnie Ronalde, *When I'm Cleaning Windows* by someone else too well-known to mention, and the closing item, *I wonder how I look when I'm asleep* by the Riverside Dance Band, which raised many a chuckle from an appreciative audience (none of whom were asleep then).

As if all this were not enough excitement for one day, we gathered again at 8.30 for a leisurely boat trip along the Exeter Canal, on board the 'Water Mongoose', docking at the Turf Hotel, where we enjoyed a drink or two and a Bar-B-Q before returning to the boat once again and home.

Well Done to everyone who made the day Pure Enjoyment. This must be repeated.

A. N. Other London Correspondent

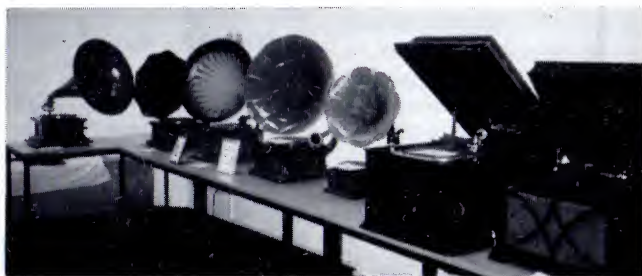


Figure 2. Some of the machines on display.



Figure 3. Disc records on display.



Figure 4. Cylinder records on display.

Letters

A Rose by Any Other Name?

[Editors' Note – The following letter was originally sent for publication in the Summer issue, but was not received in time by the Editors. So, although its content is now less timely than was the original intention, we believe it is worth publishing in its entirety.]

I have read and listened with interest to the views expressed by members in the debate over the current names of our Society and journal. I say with interest because there are wide-ranging views, constructed in an equally varied combination of proposals. They are all important contributions to the debate and have certainly helped me to form an opinion. All the points are worthy of consideration if we are to arrive at a relevant and lasting solution. It is a healthy Society that will express passionate views in open forum. Whilst the final outcome is unlikely to match everyone's expectations, it can and should become better understood through this process.

The matter of changing names is as important as it is emotive. Names provide discrete identities and we invariably become attached to them. It is not surprising therefore, that the proposal for change warrants full and serious debate followed by a reasoned deliberation. Our thoughts must not become polarised. Clearly this issue is not simply '*Oh yes we will – Oh no we won't*'. We should start with the premise, '*Where are we now as a Society?*' and '*Where do we want to be?*' In this context, we should separate the issues of Society name and Journal name.

Howard Hope has, quite properly in my view, launched this Chairman's initiative. In opening the debate, he is not simply expressing a personal view: he is airing views expressed to him by fellow Society members. It is important to have a platform for debating how the Society and journal names can best promote the Society for the future. It is a self-

evident aim that to achieve our Society's principal goal we must increase and nurture our membership. (Incidentally, I agree with the point made by one member, that he could not accurately define the objectives of the Society. I think this is perhaps another matter for debating in the not too distant future.)

So, any decision on names needs to take account of all the ideas, views, concerns and expectations of the membership. With wide-ranging viewpoints, however, the outcome will, inevitably, not coincide with some of the sincerely held views of our membership. As one member observed, if we were to canvass for an all-embracing title, there would probably be as many as there are members. The over-riding aim of this debate must be that the outcome is in the best overall interest of the Society.

I am a 'Traditionalist' by nature and proud to be so. Roots are important, providing stability and regulation to the rate of change. So tradition is generally good in my book; and I make no apology for saying so. Of course, today's traditions are yesterday's innovations and sometimes radical ideas. So even traditionalists should not seek to avoid change. But do we need to change? A previous writer makes a valid point when he says that unnecessary change is a waste of money. If it's not broken, why mend it?

I might consider that approach appropriate when dealing with something transient. Then, by all means leave it alone. Let it tick along happily until you no longer need it or it fails. If, however, you are dealing with something that you value, then a bit of planned maintenance from time to time will keep things in fine fettle and increasingly desirable. That is how I view the CLPGS. It has a long and proud tradition. It is a crucial vehicle for promoting understanding and developing interest in the history of recorded sound and just like a prized Edison

Phonograph, it needs a bit of timely maintenance. A Society cannot be held in suspension; if it does not grow, it is likely to diminish and that serves none of us well. We must ensure that our Society appeals to new members and established members alike.

I feel that the name *The City of London Phonograph and Gramophone Society Ltd* is at the very heart of our tradition and is still a clear and unambiguous point of focus, even though the Society now extends well beyond the City of London. I admit that the name is a bit of a tongue twister, but 'CLPGS' rolls off the tongue after a bit of practice. I would like to see the name preserved for all formal purposes, unless a change in name can ultimately be justified.

The name *HILLANDALE NEWS*, I also like. I too consider it is a clever play on words and affectionately thought of by many members, including myself. Our journal, however, plays a particularly complex rôle in the Society's activities. It is a learned document recording an enormous amount of first class research and information for our benefit and future generations. As observed by others, it is a means for members to communicate with each other. It is a means of trading our collection surpluses and acquiring those long sought after additions. But it is also our window to the world of non-CLPGS members: a world that needs to be wooed if we are to grow. When I attend record fairs, I am increasingly aware that they are frequented by thousands of would-be collectors, researchers, enthusiasts or simply interested parties. Yet in spite of these numbers, our Society currently has only around 700 members. The quality of our journal presents a great opportunity to turn the heads of some of the 'passers-by' and thereby recruit members. It is true that once opened, the content of the journal will speak for itself but we need to get non-members to pick it up in the first place. I do believe we need a name for the journal that will instantly excite the interest of the less enlightened public and persuade them to pick it up from

our CLPGS bookstall (or whatever) with that all-important 'enquiring mind'. That I believe is the justification for changing the name of the well-respected *HILLANDALE NEWS*.

Howard Martin
London Meeting Chairman

We Also Have Our Own Records – update

In my last instalment I wrote that I was indebted to Peter Corolan with reference to 'Glenside' records, whereas I should have written Nicholas Carolan. I offer my apologies to both. Nicholas is associated with the Irish Traditional Music Archive.

With regard to Gaelfonn records, member Eddie Shaw writes that none of his Gaelfonns state 'recorded in London', so my assertion was incorrect. I have no evidence of any Gaelfonn having been recorded in London.

In reference to Girmac records, Eddie states that most were 'pressed' discs, and by judging from the face numbers, at least 56 discs were issued, including some of 12" size. The firm moved, at an unknown date, from Union Street to Bath Street, in Glasgow, 2.

Frank Andrews;
London, NW10.

Membership Details in times past

In *HILLANDALE NEWS* no. 232, p.229, Mr. Toner says that he was told in 1983 that the Society had never had a Membership List. Quite untrue. When I was Hon. Sec. during the 1960s, I circulated a questionnaire to Members. Upon receiving sufficient replies I typed Roneo stencils showing names and interests, etc. Using my own duplicator these were 'run off', collated and circulated to all Members. Supplements were compiled as new enthusiasts joined, each new Member receiving a complete List. Upon my resignation this was discontinued. I am still a Member and visit/have visited others in various parts of Great Britain and around the world, some of whom joined in the 1960s. Of

course, I am pleased to know enthusiasts who are *not* Members. I joined the Society in 1953 and might be he who has been a Member the longest. Who knows? George Frow joined around the same time.

Ernie Bayly;
Bournemouth.

[Editors' note – Can Ernie rightly claim to be the longest-standing Member of CLPGS? "Answers on a postcard, please."]

Cross-fertilisation – or Why CLPGS exists

[This letter is a version, edited for publication, of one sent to member Leonard Bailey, of Oldbury, West Midlands, and which we thought epitomised the informal contacts between members that makes membership valuable in all sorts of ways. It is reproduced here with the permission of both the author and the recipient.]

Many thanks for your letter of 10th May, and I can assure you that I had almost immediate responses from the two other CLPGS members you suggested I might consider contacting (one wrote back by return post) and I am now in correspondence with them both. I am really most grateful for your kind help in this matter.

In fact, since I first wrote to you, I have been able to correspond with and send my Wants List to, some twenty-five dealers of 78-rpm records, very largely because of introductions and suggestions given to me by a few people such as your good self, who have generously shared with me their experience and knowledge, and have been happy to point me in directions of which I was not previously aware. I have to say that I am quite overwhelmed by the warm welcome I have been given by those CLPGS members I have contacted. I hope that, in the future, I can be as helpful to total strangers with weird collecting passions who write to me out of the blue!!

To illustrate the point further, your mention of reading about Ernest Lough's recordings in the HILLANDALE NEWS brought this article to my attention. Within the last few days I have been contacted by someone who has studied Lough's 78-rpm releases, and by a specialist whose detailed knowledge of labels and of which records were released in which years will prove vital with respect to dating the many discs I have in my possession. Both have suggested we meet in the near future to explore ways in which they may be able to help me with my research.

Only yesterday a letter arrived from Germany, bringing to my attention another article in a past issue of HILLANDALE NEWS, in which the famous German boy-soprano Wolfgang Kieling was mentioned. And an American correspondent has not only told me about a boy-soprano who recorded in the USA as early as 1917, on Edison Blue Amberol cylinders, but has now sent me a cassette recording of these same cylinders!

I am glad to say that it does appear that I may be able to help others with their own research. Some time ago an enthusiastic record-hunting Icelandic friend unearthed for me the extremely rare 3-record 78-rpm set of Iceland's only known boy-soprano. This was pressed by HMV for exclusive sale in Iceland, where it was offered in a specially-designed three-pocket folder with the 1940s equivalent of our modern-day picture sleeve, in the form of a portrait of the young singer himself. When I showed the discs to a very knowledgeable friend in London, he said the series in which they are numbered is largely unknown to those researching the history of record labels here in Britain – which was later confirmed by retired members of the HMV workforce.

However, my Icelandic friend has a close acquaintance with another record collector, who has a copy of just about every 78-rpm disc ever offered in Iceland – except for three on the Imperial Broadcast label, and except for a 16-record *Teach Yourself Icelandic*

Linguaphone series, items he is now seeking in order to complete his collection. However, having contacted dealers in Britain about the three separate discs, and the Linguaphone set, I have had a surprised letter from a labels specialist, asking for some clarification and information about the Imperial Broadcast sequence and series sold in Iceland, of which he says he has no knowledge!

I have now obtained from Iceland a list of all the discs in this Imperial Broadcast sequence (and of other series issued by other record companies for exclusive sale in Iceland), and am happy that I can thereby assist the work of another researcher interested in another field. I think it is called 'cross-fertilisation'.

Frank Edmonds;
London, W1.

Looking for Lupino Lane

I write in the hope that fellow members can help me to track down recordings by Lupino Lane.

Those who have seen my advertisements in HILLDALE NEWS will know of my continuing efforts to find all conceivable material by or about Billy Williams (the man in the velvet suit). Recently a newly found friend and fellow collector was kind enough to pass on to me, *Billy Williams' Songs - 1 & 2*, on HMV (BD 717). Lupino Lane and his Lambeth Walkers recorded it. This was a particularly nice surprise for me because until then I had not heard of Lupino Lane. A fellow member of the Society has since told me that this is a 1939 recording of which there is at least one other, namely, *Billy Williams' Songs - 3 & 4*, on HMV (BD 722). That is as much as I know.

I would be grateful for any further details regarding this record series of BW Songs. What were the songs on parts 3 & 4? Were there any subsequent issues? I would also be pleased to hear from anyone who could offer me these recordings for sale.

Of such tributes to Billy Williams, I also have in my collection: *Selection of Billy Williams' Choruses, parts 1 & 2*, by the Jumbo Military Band (617); *Billy Williams' Songs Memories, parts 1 & 2*, by Harry Fay (MR 1047); *Medley of Billy Williams' Songs*, by the National Military Band, on 2-minute Edison cylinder (13845) (in poor condition and no box). Again, I would be very grateful for details of any other tributes you may know of, and if possible, the opportunity to buy.

Howard Martin
[REDACTED]

The VIVAPHONE label and the Hepworth film studios

I have become involved in tracing and listing the whereabouts of all the films produced by the Hepworth Studios at Walton-on-Thames, Surrey, 1899-1924. One particular aspect of this are the early talkies using records for the soundtrack.

I am told that Hepworth films used the record label VIVAPHONE and that catalogues were issued in 1909 and 1911 but cannot be traced. It is thought that some 300 films were so constructed. At the back of my mind I have the notion that a member may be compiling a listing of these and it would be a great help if such information were available. A great many Hepworth films seem to have been lost, and the existence of a record would at least enable the film to be categorised into 'silent' or 'talkie'. If anyone is compiling a list or has a record (or two) I should be most grateful for full details of all that is on the label.

John Taylor;

[REDACTED] STAINES; TW18
2QR.

E-mail: [REDACTED]

The International Zonophone Company

While applauding George Taylor's and Paul Cleary's probing dating record of The International Zonophone Company, should

not use have been made of Martin Sokol's authoritative account of *The Pre-Victor Recordings of Enrico Caruso*, as referenced

in the Winter 2000/2001 issue of HILLANDALE NEWS, page 182?

Joe Pengelly;
Plymouth, Devon.

Carlo Buti review - Corrections

Enrico Borsetti has supplied us with some corrections to the Carlo Buti review, published in the previous issue, as follows:

- ◇ Buti was born in Florence, not in Montelupo Fiorentino, which was where he died, in 1963 (not Bergeggi).
- ◇ On p.348, top of second column – should read *renaiolo*, not *renciolo*;

- ◇ On p. 349, the correct song titles are *Balcone 'e Napule*; *Donn'Amà*; *Scapricciatiello*; *Dove Sta Zazà*.

He also tells us that a fourth CD is available now, and a 5th is in the making, containing the only surviving test pressing of Buti singing a song in English.

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Phil Bennett; [REDACTED] Whitmore Reans, WOLVERHAMPTON; WV6 0JW.
Tel: [REDACTED]

Northern Group

John Astin; [REDACTED] Bilton, HARROGATE; HG1 3LL.
Tel: [REDACTED]

Or contact [REDACTED] Alston Lane, Longridge, PRESTON; PR3 3BP.
Tel: [REDACTED]

West of England Group

Paul Collenette; [REDACTED] Topsham, EXETER; EX3 0DA.
Tel/fax: [REDACTED]

CLPGS Bookshop

c/o George Woolford, [REDACTED]
 NEXT-THE-SEA, Norfolk; NR23 1RD.
 Tel: [REDACTED]

WELLS-

The following is a listing of all books, etc., available from the Society as at July 2001. (Those annotated ‡ are temporarily out of stock, and those annotated † are in short supply.) Some books and pamphlets are published by the Society, with others obtained from publishers, both in the UK and Overseas.

Orders should be accompanied by **Cheques** or **Money Orders** made payable to 'CLPGS - Books'. When items ordered are not available a Credit Note for the excess amount will be issued. This can be redeemed against a future order [Please return it with the order] or in cash from the Treasurer.

POSTAGE - Please remember: INLAND, please add 10% to total; minimum postage 50p. OVERSEAS, the rate is +15% on the total, with minimum postage charge of £1-00.

BOOKS AND DISCOGRAPHIES

HAYES ON RECORD. The story of the manufacture of records at HMV. Over 200 pages of nostalgia. A great value paperback by Peter Hall and Colin Brown. **Limited supplies.**
 CAT No. BD 01. Price £8-00.

HANDCRANKED PHONOGRAPHS. 'It all started with Edison', by Neil Maken. A guide for the beginner, yet it has much still for the more experienced enthusiast. Recommended. New stocks received.
 CAT No. BD 02. Price £12-00.

WORLD RECORDS. Long playing recordings issued by World records, Vocalion W series, Fetherflex and Penny Phono Recordings. A listing by Frank Andrews, Arthur Badrock and Edward S. Walker.
 CAT No. BD 04. Price £4-00.

JOHN McCORMACK. A discography by B. F. Johnston. Complete listing of the early cylinder and disc sessions together with the later recordings for Odeon, HMV and Victor.
 CAT No. BD 06. Price £6-00.

THE EDISON DISC PHONOGRAPH AND DIAMOND DISC - By George Frow. HB. An excellent in-depth illustrated history.
 CAT No. BD 07. Price £15-00.

PHONOGRAPH & HOW TO CONSTRUCT IT. W. Gillett. A re-printed book dating from 1982. Full instructions and line drawings for the constructor.
 CAT No. BD 08. Price £5-50.

THE STORY OF NIPPER and the HMV TRADE-MARK PICTURE. By Frank Andrews and Leonard Petts.
 CAT No. BD 11. Price £4-50.

RESTORING THE EDISON GEM. Mike Field. The only manual available for the restorer. Full instructions and working drawings for repairing Gems. [Updated.]
 CAT No. BD 12. Price £5-75
 [update also available.]

SOUND RECORDINGS. Peter Copeland. Published by the National Sound Archive. A

comprehensive recommended book.
 CAT No. BD 15. Price £7-80.

THE EDISON BELL STORY. J. E. Hough Ltd. A reprint of a 1920s booklet with contemporary photographs. A fine contemporary account.
 CAT No. BD 16. Price £2-00.

MEMORIES OF A. F. WAGNER. Edison's British Manager. Anecdotal account of the time. Joint publication with Symposium.
 CAT No. BD 17. Price £5-00.

PARLOPHONE - RED LABEL POPULAR SERIES. [E5000 to E6428]. Compiled by Arthur Badrock. Currently being revised - new edition out soon.
 CAT No. BD 18. Being re-printed.

OLD GRAMOPHONES by Benet Bergonzi. 3rd edition of a potted history with illustrations.
 CAT No. BD 19. Price £2-50.

THE SOUNDBOX. Reprint of Vol. 1, no. 7, June 1920. Contains many interesting items.
CAT No. BD 20. Price £1-50.

CLPGS CIRENCESTER EXHIBITION GUIDE. The illustrated guide issued by the Society for the major exhibition staged in 1992.
CAT No. BD 21. Price £5-50.

PHONOGRAPH AND PHONOGRAPH-GRAPHOPHONE 1888. Earliest known brochure concerning these machines. First year of the Perfected Phonograph.
CAT No. BD 22. Price £2-00.

THE COMPLETE REGAL CATALOGUE. 10-inch recordings issued from Feb. 1914 to Dec. 1932, by Badrock and Andrews.
CAT. No. BD 23. Being reprinted.

EDISON CYLINDER PHONOGRAPH COMPANION. By George Frow. 2nd edition of THE guide to machines, reproducers, accessories and blanks.
CAT No. BD 24. Price £30-00.

EDISON BLUE AMBEROL CYLINDERS. A complete listing by Sydney Carter.
CAT No. BD 25. Price £7-50.

EDISON BELL 'WINNER' RECORDS. A complete listing by Arthur Badrock and Karl Adrian.
CAT No. BD 26. Price £8-50.

STERLING CYLINDER RECORDS. A listing by Sydney Carter, with a history by Frank Andrews.
CAT No. BD 27. Price £4-50.

PATHE PERFECT RECORDS. A complete British listing of this company, by Arthur Badrock.
CAT No. BD 28. Price £3-50.

DOMINION RECORDS. By Arthur Badrock. A complete listing and history.
CAT. No. BD 29. Price £4-00.

CLARION RECORDS
Ebonoid cylinders and discs. A numerical listing by Sydney Carter.
CAT No. BD 30. Price £5-00.

BILLY WILLIAMS. A complete discography with notes and rare monochrome illustrations.
CAT. No. BD 31. Price £6-00.

PROCEEDINGS OF THE 1890 CONVENTION OF LOCAL PHONOGRAPH COMPANIES. Reprint of above introduced by Raymond Wile.
CAT No. BD 33. Price £3-50.

THE LOST VOICE OF QUEEN VICTORIA. By Paul Tritton. The search for the 1st Royal recording. Hardback – a snip at the price.
CAT No. BD 34. Price £3-00.

THE TALKING MACHINE – AN ILLUSTRATED COMPENDIUM 1877-1928. By Fabrizio & Paul. HB, 256 pp. 550 interesting colour plates. Recommended to all machine collectors.
CAT No. BD 35. Price £55-00.

FROM TINFOIL TO STEREO. Walter Welch & Leah Burt. Re-print of 1959 publication in HB, with additional information. 232 pp. with 40 monochrome pictures.

CAT No. BD 37. Price £32-00.

COLUMBIA 10" RECORDS 1904-1930. † Re-printed A4 research by Frank Andrews, with corrections and detailed index. Laminated coloured covers & monochrome labels inside.
CAT No. BD 38. Price £26-00.

THE PHONOGRAM – reprint of Vol. 1 issues, numbers 1 to 3 dated May/June/July 1893. Greenhill motor, Columbia Graphophone, etc.
CAT No. BD 40. Price £2-50.

The EMG Story. Francis James' in depth story of how E. M. Ginn founded and developed a unique style of gramophone. 144pp, HB. Lovely pictures.
CAT No. BD 41. Price £15-00.

SOCIETA ITALIANA di FONOTIPIA. Disc catalogue, c. 1907. Italian edition with titles available plus monochrome portraits of artists.
CAT No. BD 42. Price £12-00.

ANTIQUE PHONOGRAPH GADGETS, GIZMOS & GIMMICKS. Fabrizio & Paul. HB, 228 pp. full of colour pictures of everything.
CAT No. BD 45. Price £39-95.

DISCOVERING ANTIQUE PHONOGRAPHS. Fabrizio and Paul. HB, 244 pp, 400 colour plates. The very rare machines are here. Deals with period from 1877 to 1929.
CAT No. BD 46. Price £39-95.

PARLOPHONE 'E'-pre-fixed series of 12-inch discs. Andrews and Smith. SB, 188 pp. Introduction, history; listing with issue and deletion dates, source

of issue. Artist index. Artists portrayed from 1926 catalogue.
CAT No. BD 53. Price £25-00.

HMV 'B'-prefixed series of 10-inch records. Bayly and Andrews. SB, 412pp., coloured cover. Introduction, history and index; issue dates, deletion details, take numbers.
CAT No. BD 54. Price £39-00.

Zon-o-phone Records by Ernie Bayly and Michael Kinnear. 1901 to 1903. 494 pp, SB, A5. History of company,

numerical listing plus supplement of transfers. Bibliography and index.
CAT No. BD 55. Price £35-00.

PHONOGRAPHS WITH FLAIR – 100 years of sound reproduction. Fabrizio and Paul. HB, 192p, 340 colour plates. Spans tinfoil to quadraphonics. New for 2001. A real visual treat.
CAT No. BD 56. Price £39-95.

HMV 'D' and 'E' series of records. By Michael Smith.

Complete numerical listing of the 12-inch and 10-inch series.
CAT No. BD 57. Price £25-00.

NEW PUBLICATIONS IN HAND – Double-sided Zonophone records. Nicole discs – complete listing. Parès records – listing and history.

CLPGS REPRINTED CATALOGUES & LEAFLETS

EDISONIA (London) LTD. 1898. Catalogue of Edison & Columbia phonographs factored by this company. One of the earliest British lists.
CAT No. CL 01. Price £1-50.

HENRY LIORET, Paris 1900. Catalogue of phonographs, cylinders and automata. A reprint of a rare catalogue.
CAT No. CL 02. Price £1-50.

EDISON BELL Co. (London) 1905. † Catalogue of phonographs and accessories. Includes 20th Century, E.B. Gem, New Empire, etc. Horns. Stands & accessories of Edison Bell Company.
CAT No. CL 03. To be reprinted.

ODEON ROYALTY Record catalogue 1913. Includes the Violet, Royalty & Odeon Red Seal labels of repressed material from earlier catalogues.
CAT No. CL 04. Price £1-00.

COLUMBIA Celebrity 1914. Columbia Maroon, Pink

and Brown labels. Mainly vocal issues.
CAT No. CL 05. Price £1-00.

PAILLARD (Switzerland) Maestrophone Talking Machine catalogue issued prior to 1914. 72 pp.
CAT No. CL 06. Price £2-50.

COLUMBIA Spares Catalogue 1923-1928. For Grafonolas, portables, consoles & uprights. Illustrated. Plus parts list for machines shown.
CAT No. CL 07. Price £5-00.

NEW CENTURY PHONOGRAPHS 1903-1904. Waterfield Clifford Co. Catalogue. Pathé, Columbia and other machines. Plus parts list for many models.
CAT No. CL 08. Price £4-00.

GRAMOPHONE & TYPEWRITER LTD. 1903 and ZONOPHONE 1904 Record Catalogues.
CAT No. CL 09. Price £2-00.

HMV October 1912 Record Supplement; with many illustrations of artists.
CAT No. CL 10. Price £1-00.

HMV 1911 Numerical Record List. [Slight rust to staples.] Numerical listing of all records currently available.
CAT No. CL 11. Price £1-00.

HMV 1912 Numerical Record List. [Slight rust to staples.] Numerical listing of all records currently available.
CAT No. CL 12. Price £1-00.

GRAVES RECORDS Ariel Grand Catalogue. A 28-page facsimile of an early catalogue from J. G. GRAVES of Sheffield listing Ariel Grand and Grand Concert recordings.
CAT No. CL 13. Price £1-50.

POLYDOR DISCS – RECORDS EDITION 1926/7. 256 pages of electrically recorded discs available up to June 1926; with no reference to any acoustic recordings. Reproduction of original, brown cover.
CAT No. CL 14. Price £5-00.

HMV AUXETOPHONE. Instructions for unpacking and assembly of gramophone. Setting up for reproduction, and

cutaway illustration of the special soundbox.

CAT No. CL 15. Price £1-50.

PATHÉ STANDARD 10"

RECORD. Catalogue 1915-1916. A facsimile of the English edition, listed by Artists, Orchestras, Vocal, Music Hall, with many hidden delights.

CAT No. CL 16. Price £1-50.

EDISON Machines, circa

1902. Double-sided broadsheet of Edison machines.

CAT No. CL 17. Price £1-00.

EDISON BELL 1902-1903

[London]. Cylinder catalogue with 16 machines, accessories and spares.

CAT. No. CL 18. Price £1-00.

AUDIO-PHONIC HOME

RECORDER. A4 reprint of the instruction leaflet dating from the late 1940s or early 1950s.

CAT No. CL 19. Price £0-25.

EDISON 1894

CATALOGUE. Illustrates water-powered, M electric, treadle, and other rare machines.

CAT No. CL 20. Price £1-50.

COLUMBIA Catalogue

1913-1914. Includes 8 horn, 4 hornless Graphophones and 8 Graphonolas [incl. Model 35], plus needle tins.

CAT No. CL 21. Price £1-50.

HMV 1921

INSTRUMENT

Catalogue. 24 pages

depicting line drawings of machines, accessories, and storage for records.

CAT No. CL 22. Price £2-00.

THE EDISON PHONOGRAPH

Catalogue 1909. 36 pages of machines, records, blanks and other accessories currently available.

CAT No. CL 23. Price £1-50.

COLUMBIA 1904-1905

Catalogue. Cylinders and Discs. 104 page listing with illustrations of many performers. Grand Opera series, Vocal and Instrumental.

CAT No. CL 24. Price £5-50.

HMV 1930 Instrument

Catalogue. † Includes re-entrants, table and auto- models [Nos. 15, 104, 130, 157, 163, 193/4, 202/3]. A popular item recently reprinted by the Society.

CAT No. CL 25. Will be reprinted.

A MASTER PRODUCT OF A MASTER MIND.

The new Edison Diamond Amberola. A 16-page facsimile of the 1919-1920 catalogue. Describes Models 30, 50 & 70.

CAT No. CL 26. Price £5-00.

DIRECTIONS FOR THOROUGHLY UNDERSTANDING EDISON'S

PHONOGRAPH. A

facsimile of a 1902 instruction booklet.

CAT No. CL 27. Price £2-00.

DATE ABOUT ALL THOSE ENGLISH 78s.

Part 1 – Commercial. Updated edition printed by permission of the Author Eddie Shaw.

CAT No. CL 28. Price £7-50.

British Institute of

Recorded Sound. † Bulletin

– The first magazine, c.1956-1960. Issues 5, 6, 7, 8, 15/16, 17/18. Short supplies.

CAT No. CL 29. Price £2-50 each. Please check availability before ordering.

British Institute of

Recorded Sound. †

Recorded Sound Journal – Issues 3, 5, 12, 16, 19, 20, 33, 37, 38, 44, 45/46, 47, 48, 49, 50/51, 52, 53, 54, 55/56, 57/58, 60, 61, 62, 63/64, 65, 66/67, 68, 69, 70/71, 72, 73, 74/75, 77, 78, 80, 81, 82, 83, 85, 86. Some in very short supply.

BEKA Double Sided

Records. c. 1913 issue including 12" Meister records.

CAT No. CL 31. Price £3-00.

IMPERIAL RECORDS

1929. Listing of popular and classical titles from USA and British artists.

CAT No. CL 32. Price £2-00.

CATALOGUE OF

EDISON 4 min. WAX

Amberol cylinder records.

Vol. 2 – British issues – Sydney Carter [old stock 1974].

CAT No. CL 33. Price £3-00.

BERLINER DISC

RECORDS. Reprint of British, USA, French and German lists, c. 1898, 1899, and 1900.

CAT No. CL 34. Price £2-00.

COLUMBIA 10" records. Six sheets of update to insert into your original book.

CAT No. CL 35. Price £2-50.

NORTH AMERICAN PHONOGRAPH Co. 1893. 8 pp of available cylinder records & machines.

CAT No. CL 38. Price £2-50.

EDISON BELL 'WINNER' and 'VELVET FACE' Catalogue for the 1926 season. 80 pp.

CAT No. CL 40. Price £4-00.

ZONOPHONE double sided records Catalogue for season 1913/1914. 80 pp, with artists illustrated.

CAT No. CL 41. Price £4-00.

BRUNSWICK '100' series of 10 inch discs. Numerical listing by Arthur Badrock. 11pp.

CAT No. CL 50. Price £2-00.

EDISON BELL 'ELECTRON' 10 inch records. Numerical listing by Arthur Badrock. 13pp.

CAT No. CL 51. Price £2-00.

CINCH 10 inch Double sided Records – Arthur Badrock and Frank Andrews. A5, SB. Complete listing of output with Billy Williams advert.

CAT No. CL 52. Price £6-00.

EDISON PHONOGRAPHS – early catalogue of. 31pp of machines, accessories, home recording, etc.

CAT No. CL 53. Price £3-00.

MISCELLANEOUS ITEMS

CLPGS TIES. Available in maroon or in navy blue. Limited supply.

CAT No. M. TIE. Price £5-00.

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